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JOURNALISM
AND THE
STUDENT PUBLICATION

JOURNALISM AND THE STUDENT PUBLICATION

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JOURNALISM AND THE STUDENT PUBLICATION

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Preface

In planning and writing this volume the authors have drawn from their experience in professional and scholastic journalism. Basically this is a textbook for a course in the fundamentals of journalism. At the same time it contains materials which make it a workable guide for the publication of the student newspaper and yearbook. In addition there is attention throughout to journalism as an educative force.

The authors' broad view of journalism stems from many years' experience as newspapermen and as active workers in other fields of mass communications, plus additional years as teachers. The many friends and acquaintances made during those years provided ready access to important source materials. These include the files of metropolitan newspapers, weekly newspapers, and several hundred student newspapers and yearbooks. From these sources the book presents many examples of the best current practices. In addition, the authors have drawn from their correspondence and personal conferences with daily and weekly newspaper editors and publishers, and with faculty advisers of student publications throughout the United States.

This book discusses the various steps required in producing a modern newspaper. The special functions of reporters, editors, publishers, mechanical workers, advertising and circulation staff, and various others are viewed in their relation to the finished product. The principles and techniques described are applicable in many respects to student publications. In fact, the authors have brought definitions of principles and techniques into sharp focus by evaluation in terms of the immediate needs of student-publication workers, and in the light of actual practices followed by successful scholastic publications. Today, it seems safe to assume, individual and group application of the principles and techniques of journalism in the laboratory of the student publication is a generally accepted procedure in secondary education.

PREFACE

But there is more to journalism than its techniques—more than its immediately tangible product, the printed publication. A broad view of the subject shows the newspaper as a vital medium of communication. In this perspective the newspaper stands with, and often towers above, other forms of mass communications—magazines, radio, television, motion pictures. In our democracy, which increasingly depends on an informed population for survival, these forms of mass communication may rival the power of the home, the school, and the church in shaping public opinion and stimulating public action. This concept of journalism as an educative force is a continuing thread throughout the book. It is presented in terms of the responsibility of the newspaper and its workers to the reader, and the responsibility of the reader to himself and his group.

Extension of this topic is found in Chapter 23, "Reading the Newspaper." Exercises at the ends of chapters, and the appendices of the book are devised to amplify further the broad aspects of the subject, as well as provide numerous details which are of concern to the student.

The authors wish to thank the large number of faculty advisers and student editors who sent copies of their publications, and answered specific questions on their procedures. Credit is also due Vernon B. Bowen of the Louisville *Courier-Journal* and *Times* for reading manuscript and for valuable suggestions, particularly concerning the organization of the section on copy-editing; also to Alan Scott, of the University of Texas, for valuable suggestions regarding the sections on advertising. Henry Beechem of St. John's, Michigan, associate editor of *Graphic Arts Monthly*, and that publication's expert on the chemistry of photoengraving, checked the chapter on illustrations.

The National Scholastic Press Association, The Columbia Scholastic Press Association, and Quill and Scroll were most helpful in providing lists of outstanding student publications, and other special information.

F. M.
R. S.

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Why a Student Newspaper?

All Publications Must Constantly Prove Their Worth

THE question which heads this chapter may seem at first glance to be totally unnecessary, because answers appear to be obvious. However, obvious answers do not always disclose basic reasons, as the skilled newspaperman well knows. Many a prize-winning story has been written from material gathered by painstaking and persistent exploration of the obvious in order to get down to the underlying facts.

One of the best ways to disclose basic reasons is to frame a series of specific questions to get a series of specific answers. This procedure is accepted in many of the sciences, and is also the skilled reporter's method.

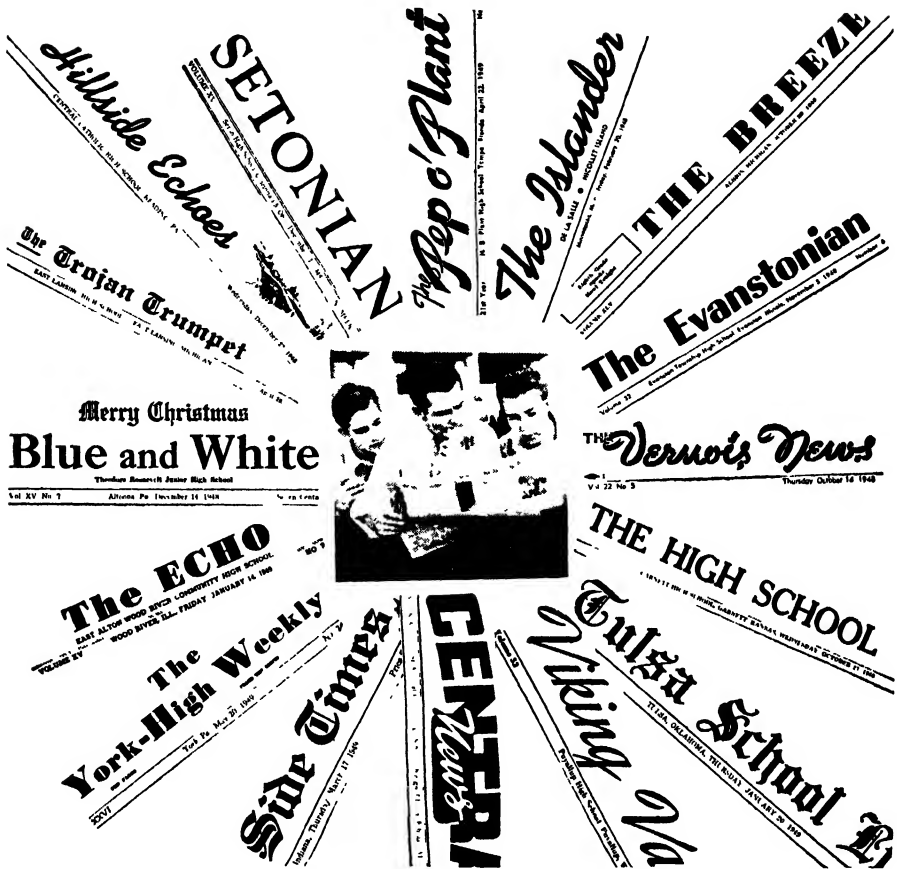
DIGGING BELOW THE SURFACE

In searching for specific answers to the question, "Why a student newspaper?" you may come up with some surprising results and in the process find some answers to the broader question, "Why any newspaper, why journalism?"

What Are the Obvious Answers?

The student newspaper is firmly woven into the fabric of American school life. Many people accept this fact as sufficient evidence that such publications have proved their value, and are content to question no further. But the fact of flourishing existence is no answer to the questions: "Why has the student paper flourished, and how has it proved its value?" The immediate answer is that the paper has a high educational value to student workers, and a special value and acceptability to student readers and others. This is a better answer, but it is not good enough because it is too general. But there are deeper reasons, primary reasons, and you will find some of them if you frame the proper specific questions. Here are

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Student journalists learn early the pleasures and pains of publishing. Some hope to make their study the foundation for their life's work; others are satisfied with the taste of journalism they get in school. Like all conscientious professionals, student journalists always check the first copy off the press.

some: "Why did the publication in any school start originally? Why has it continued to prosper and to grow? What are the educational advantages to student-publication workers? Why has it any special value and acceptability to student readers and others?"

When you have found the specific answers to some of these questions, you can apply questions and answers specifically to the student publication in your own school, and see how it measures up.

WHY A STUDENT NEWSPAPER?

Why Commercial Newspapers?

You can begin to find valid answers to these questions about student newspapers by an examination of the basic reasons for the existence of commercial newspapers. These reasons are not hard to find. Commercial newspapers are published because

1. They fill a public need and meet a public demand.
2. They pay their way and make a profit for the owners.

These two reasons are inseparable. Before a commercial publication is started, a need for it must be found in terms of potential reader demand. Unless this need and demand exist or can be created, failure is a foregone conclusion. But need and demand, whether ready-made or created, must be constantly met and cultivated after the publication is started, to enable the paper to continue to pay its way and make a profit and so to survive and prosper.

The “subsidized” newspaper, or newspaper supported by money from some source other than subscriptions or advertising, is not considered a newspaper in the true sense of the word. Such publications generally have a relatively short life. They are discussed in the chapters on advertising.

Apply the Specifications

What has all this to do with the student publication? The answer is that the same yardsticks apply. If need and demand for the student publication do not exist or cannot be created, or if the paper cannot be made to pay its way and make a profit, then there is no genuine reason for its existence. We must immediately recognize, however, that “need” and “demand” and “pay” and “profit” may have a slightly different meaning when applied to the student publication. “Pay” and “profit,” for instance, may be counted in returns that are as valuable as money. Here are the yardstick questions to apply:

1. Is there a need, or demand, for a student publication? The answer is yes. A need and a demand are to be found in its potential audience—the student body, the parents, and the alumni. Thus, a student publication measures up to yardstick 1.

2. Can a student publication pay its way? The answer is yes, in the same manner as the commercial publication can pay its way, from the sale of subscriptions and advertising space.

3. Can the student publication make a profit? Here an answer is a little

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more difficult to find. If one considers profit only in terms of money, the answer must be no. But the answer immediately becomes a vehement yes if profits are counted in intangible benefits. There is no genuine financial profit in the job, as profits must be figured by any accepted methods of accounting. Even the commercial printer who, in many instances, prints the paper for the school may make no direct financial profit. Generally, he expects only to clear his expenses for doing the mechanical work for the school paper, while counting his profit in general good will and the personal satisfactions of a job well done.

It is among the intangibles that we must look for any large profit in publishing the school newspaper: profits which cannot be deposited in a bank, but which in the long run may be more valuable than money.

From intangible benefits also comes the reward for the student workers, who labor long and hard without financial gain in getting out the paper regularly and on time.

On the commercial paper, although workers may be strongly motivated by love of the job, they are also pressed by the need to make a living. The professional newspaper worker must be paid in money for his work or he will be forced to seek other employment which will so pay him.

What Pay, What Profits?

Publishing a student paper once a week or once a month entails a lot of energy and hard and faithful work on the part of the student workers. What, exactly, are the rewards that win and maintain their enthusiasm?

A general answer is that student-publications work involves the learning of foundation skills which the student may apply and expand in later life, not only in professional journalism but in many other occupations as well.

If we analyze this general answer, we find that it includes the following specific benefits:

1. Training in writing
2. Training in straight, clear thinking
3. Experience in meeting people
4. Experience in working with others
5. Practice in doing things quickly and on time
6. Business experience, from the keeping of accounts to the selling of advertising

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7. Satisfaction in a job well done
8. Prestige among fellow students

Some of the points noted above will bear still further analysis. In considering the benefits of practice in writing, we must also consider practice in straight, clear thinking. For clear, straight, forceful writing springs from clear, straight, forceful thinking; and such thinking and writing are invaluable in any business or profession.

As all good writing is communication, so newspaper writing is communication, and on its most practicable level. Clarity and accuracy stand at the top of the newspaperman's list of literary values. He judges the worth of the story, first of all, by noting whether or not it transfers a body of information quickly and clearly to the reader. What may be called "literary style" is secondary, though many a newspaper story has qualified as literature without sacrificing clarity and accuracy, as shown by the inclusion of newspaper pieces in many an anthology, and by their use as examples of good writing in classes in English composition.

All writing, then, is a form of thinking. As you, in your work on the student publication, begin to write clearly and accurately, you will almost without knowing it be forming the habit of thinking clearly and accurately. Few other habits will prove more valuable.

Work on a student paper entails meeting and dealing with all kinds of people. It also entails learning to work successfully with others in a group. The development of these qualities or skills is part of the aim of a liberal education. Unless a person chooses to live the life of a hermit, he will eventually have to acquire the art of working successfully with others, and of meeting and dealing with people in all walks of life and under varying circumstances.

The student publication affords experience in doing things on time. All journalists, student or professional, become acutely conscious of the limitations of space and time. They have space to fill and it must be filled on time in meeting rigid deadlines. So too must the paper be produced for the reader on time. This same time sense is valuable in many other vocations.

The student publication affords experience in business methods. Publishing is a business, and publishers constantly meet and solve problems common to all businesses. These problems include not only selling (advertising space and subscriptions) but also the many details of finance

WHY A STUDENT NEWSPAPER?

and personnel. Intelligent planning and intelligent execution of the plan also are important. Thus, publications work offers students early business experience, and practice in self-discipline.

A surprising number of industrial and business leaders, statesmen, lawyers, educators, and men and women in many other professions acknowledge an early training in journalism. Moreover, such training is a direct requirement laid down by some employers operating in activities outside the main stream of journalism. Some of these activities are considered in Chapter 22, in which job opportunities are discussed.

Who Are Your Readers?

Early in the chapter, the yardstick of public need and public demand was discussed as essential to any publication. This means readers. The student newspaper, it was pointed out, fills a need and a demand of students, teachers, parents, and alumni. The student newspaper might be classified as a specialized publication of information, opinion, and amusement, published for a special circulation. The specialized publication is directed toward a group of people who have a strong common bond of interest. Financial papers, sports papers and magazines, and hobby magazines also belong in this category of specialized publications.

The specialized publication concerns itself with reporting on activities and covering fields of information which, if covered at all in the daily paper, are covered sparsely, since the daily paper must concern itself with coverage of the full scope of the news.

Sight on the Target

What, then, is the common bond of interest of the readers of this specialized publication—the student newspaper? The answer, of course, is the school and what affects the school. Here is your area of news coverage and comment. But within this area there is danger of falling into the grave error which many student publications consistently make. This error is the constant stressing of one activity at the expense of others. For example, some student publications have crammed the front page with sports stories and neglected altogether to cover other activities of keen interest to many of their readers. Others have invaded the already overcrowded battleground of comment on world affairs, ignoring the school for the world.

The importance of the school and its friends as a special circulation

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province is demonstrated by the comparatively recent development of the teen-age page in many daily newspapers. If hard-headed daily-newspaper publishers are willing to spend money to get students and their friends to read the daily paper, need you question the value of your work on your student paper, which has this readership area at hand? You are already on the ground. Your problem is of another sort: covering the ground adequately.

Watch Your Own Back Yard

When you think of the special nature of any publication, you have to think of its limitations as well as its possibilities. You will recognize at once that the student paper numbers among its readers members of the general public. But you publish for only a small part of that general public. All parents are part of the general public, and so, too, are teachers and students, to some extent; but not all the general public are parents, or teachers, or students.

Thus you are not competing with newspapers of general circulation. You do not have to, and you will not want to, cover the news of the whole community or the state or the nation. Nor will your editorials, except rarely, be concerned with nonschool events.

Balance Your Coverage

To be more specific, your goal is balanced coverage, the best possible job of reporting the activities of the small community of which you are a part. The school is a community in a very real sense of the word. Most schools, in one form or other, have their own government, their own law-enforcement officers, their own health agencies, their own safety officers, and many other parallels with other small communities. News of each of these activities and of others in the school should be included in your paper, for those readers who have a special interest in any one of them. To exclude news of any particular activity is to fail to perform the service which a newspaper should perform for *all* its readers.

You can cover the school community by adapting and applying the methods a daily paper uses in covering a city. The secret of a successful student publication lies in adapting proved professional methods to your own problems, and throughout this book you will find descriptions and illustrations of professional methods, with suggestions for their adaptation to your needs. You should make a habit of supplementing this information

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by constantly studying current newspapers and magazines that have mass circulation. Such study will reveal more hints.

News Is Where You Find It

Spot news is a term newspapermen use to describe stories which happen today, the day of publication, or which happened late yesterday, the day before publication. Spot news is the backbone of the daily paper. The apparent lack of spot news is the greatest single limitation of the student publication. You as students cannot hope to be *legmen*, in the daily-newspaper sense of the word, and run to fires or report trials, no matter how much you might enjoy doing so. Your paper is more like the weekly or monthly journal. These papers cannot fill their pages with spot news. Hence they seek other material which is lively and readable. You can do the same, and suggestions for so doing are given in later chapters.

What Are Specific Newspaper Problems?

One newspaper problem is much like another. The immediate importance of each problem and the particular solution depend on the size and circulation area of the individual newspaper. In helping you meet the problems of your student publication, then, this book draws its materials and suggestions from the workaday experience of the publications world, as well as from the classroom. It will attempt to define the problems you meet in terms of the problems common to all publications, and to present answers found successful for other student newspapers, for daily newspapers, and for weekly newspapers. Actually, the problems of publishing a big metropolitan daily, as will be demonstrated, are duplicated on a smaller scale in student publications and on all other levels. Though your problems are smaller in scope, they are no less urgent.

No matter how much professional experience a publisher and his staff may have had, publishing the first edition of a new paper always entails long preparation and a difficult process of trial and error. Frequently commercial publications print several sample editions, *dry runs*, before venturing out on the street with the official first day's edition. Even newspapers with tradition and history behind them find it necessary to make constant checks on the organizational set-up to be sure that all important areas and details are covered, that the methods now being used are still the best.

Although your student paper may also have tradition and history be-

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The Evanstonian, Evanston (Ill.) Township High School

Students at Evanston Township High School inspect a photo enlarger. Some high schools are equipped to afford students experience in many steps in the publishing process.

hind it, you will want to test your procedures and your results by the suggestions in this book. You may find room for improvement.

Experience Is Vital

There is always a danger that a textbook about any profession will be looked upon as a blueprint to success in that field. On the contrary, books

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at best can provide only a digest of the sound experience of others, and can never be a substitute for experience. They can cast the light of past experience on present problems and to some degree help the careful student to foresee problems of the future.

This is true of textbooks in medicine, the law, and the sciences. It is especially true of textbooks in journalism, one of the most intricate and exacting of occupations, and an occupation about which a great many romantically inaccurate ideas have grown up.

Why? Because the newspaperman has been built up in the public mind as one of the most romantic of figures in a civilization which thirsts for romance.

So, even the most earnest reading of the following chapters will not make you the complete journalist. They may help to speed you on your long, hard way. In treading that way, you will make mistakes, but console yourself with the knowledge that professional journalists make mistakes, too. But they learn by their mistakes. Remember that the unforgivable journalistic mistake is carelessness, because the exercise of proper care prevents most serious errors. Knowledge and sure skill will develop with practice, if you approach each task with a willingness to learn, which often means approaching the task with a sense of your own limitations, balanced by a firm belief in your possibilities.

EXERCISES

Part I—Individual Assignments

The newspaper is so much a part of everyday life that most readers accept it as a matter of course. In electing to study journalism, you at once become more than a casual newspaper reader. Begin by examining the newspaper as the professional journalist does.

1. As an outside assignment, obtain a copy of your favorite daily newspaper and go through it with a ruler or a yardstick to obtain answers to the following questions. Write your answers on paper to be handed in.

A. How many pages does the newspaper contain?

B. What is the page size; that is, how many inches long is the page and how many inches wide?

C. How many columns are there to the page?

D. What is the width of the column between the *column rules*? (The column rules are the lines running vertically from the top to the bottom of the page.)

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Note: Generally speaking, there are two standard sizes of newspaper pages in America, the eight-column page, which may run anywhere from twenty to twenty-two inches long; and the five-column page, running from fifteen to seventeen inches long. The width of the news column is generally standardized at about two inches.

E. Does your favorite daily paper vary from these standards? If so, what are the variations? (For example, some papers run a six-column page; others have a seven-column page; and while relatively rare, there are still other variations.)

F. Note the kind of paper on which your newspaper is printed. Observe the color and texture of the paper and compare it with the paper on which this book is printed. What differences do you find?

G. Comparing the front page and the editorial pages, what differences do you note in their appearance? Are the number of columns the same? Is the width of the columns on each of these pages the same? What differences between the two pages do you note in number and width of columns? What other differences in appearance do you see? Now compare the front page with any other inside news page (page 3, for example). Again, what differences can you see? (Headlines, advertising, pictures?)

Note: In doing this exercise, it is well to remember that American newspapers generally carry no advertising on the front page or the editorial page. Can you give any reasons why this is so? Again note that on pages where advertising is carried, there are no column rules within advertising space of two columns or more. Note also what happens to the column rules when the news headline spreads over two columns or more.

2. In a 300-word paper, discuss the various ways in which your favorite daily newspaper meets the needs and demands of its readers, as outlined in this chapter. Examine your copy of the newspaper carefully to find specific examples of stories or of services which you feel meet this reader need.

3. Prepare a 300-word paper on how your student paper meets the needs and demands of its readers. Consider the different kinds of news stories and feature stories which appeal to the special interests of different readers.

Part II—Class Discussion

1. What are the kinds of news in daily papers which are of particular interest to student readers? Discuss specific stories based on an examination of specific newspapers.

2. What is a newspaper?

3. Does everyone read everything in a newspaper? If not, why not? Why do editors run material which is not of interest to everyone, but to only an apparent few?

WHY A STUDENT NEWSPAPER?

4. Why are headlines put on stories?
5. Does advertising meet a reader need or demand? If so, how? Is advertising news in any sense of the word?
6. How does the student newspaper meet the needs of its readers? What are the differences in appearance between the student newspaper and the daily?

2

What Is a Newspaperman?

*Journalism Is an Art, a Science, a Craft,
a Business, a Profession*

AGAIN, as in Chapter 1, the question which heads this chapter may appear at first glance to be unnecessary because of obvious answers. But again, obvious answers may not be complete.

Too often students and, indeed, many adult readers think of the reporter, the writer, the editor as the whole of journalism. These practitioners are constantly in the public eye. Their work is immediately visible in print, and their adventures have been dramatized on the stage and motion-picture screen and in radio plays, and used as plots for novels and short stories.

A WELL-COACHED TEAM

The reporter wins the big *by-lines* (see p. 47) and, with the crusading editor, the big prizes, while brothers-in-arms performing less glamorous but just as vital tasks go unsung.

Where would the reporter or the editor be without the typesetter, the pressman, the advertising solicitor, the make-up man, the circulation worker, and the many other specialists who comprise the complete staff of the modern newspaper? All must work together as a well-coached team. The great editor might be compared to the coach who plans the winning plays, while the star reporters function as the backfield, carrying the ball for spectacular touchdowns. All the other newspaper workers hold the line and run the interference.

Organization Does It

Essential to an understanding of journalism is an understanding of newspaper organization. Each of the many tasks that must be performed to gather the news and transfer it to the printed pages which the reader receives must be clearly defined and placed in the proper hands if the

WHAT IS A NEWSPAPERMAN?

whole job is to be done on time. Organization means setting up a chain of duty and responsibility from the owners and the publisher through many hands till the paper reaches the newsboy who delivers it to the reader.

You owe it to yourself to visit the *city room* of a nearby daily newspaper and look around. The city room is where news is written and edited. You will see apparent confusion, especially at edition time. But watch the scene for a while. Before your eyes, what seemed confusion will begin to form an orderly pattern. You will begin to see that modern American newspaper procedure is not plain confusion, but orderly confusion. Follow the progress of the paper from the city room, through the composing room and the other mechanical departments, all the way to the press-room, and watch the finished product roll off the presses. You will see a picture of excellent organization. This chapter will trace the steps in that organization.

The Parts Must Fit Together

A newspaper is a business. If it is a big paper, it is big business. The publishers are businessmen, concerned with seeing that the newspaper makes money. Because the time element looms so importantly in the newspaper business, publishers have to be highly efficient if they hope to make money. And they are. In handling the many exacting tasks which must be performed to put out a newspaper on time, they have devised a highly efficient straight-line production and assembly system.

The newspaper may be compared to an enormous jigsaw puzzle. At edition time that jigsaw puzzle, skillfully assembled so that every part fits exactly, rolls off the press. To get that paper on the street in time, each person employed by the company must produce his part of that puzzle and produce it in time to meet a rigid schedule. That schedule keeps the parts moving from one point to another, and they must always arrive on time. Every man on the paper has his job, and every job fits neatly into every other job. Every day the schedule works in the same way. Such careful dovetailing of job with job, and of function with function, rarely just happens. It has to be planned.

Newspapers Cost Money

Publishing a big metropolitan daily costs a great deal of money. Sometimes millions of dollars are invested in the building which houses the newspaper and in the mechanical equipment; in the presses which print

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the paper; in the machines which set the type; and in many other devices which come into play in the business of getting out a newspaper.

Add to this investment the cost of office equipment; the wages of a large force of mechanical workers; the salaries and wages of the men and women who write and edit the paper, solicit the advertising, perform the many tasks involved in keeping business records, distribute the paper, promote its sales, and represent the paper to the public—and you will begin to see why a newspaper is big business. But to get the full picture, you must remember that there are other heavy costs. Materials such as newsprint and various metals are expensive. Expensive too are services such as press-association wires and photographs.

All expenses, including the huge payrolls, the large overhead of plant and equipment, and the cost of supplies, must be met from one chief source—the sale of advertising space. The price the reader pays for the newspaper will not cover the cost of printing the copy he buys, much less pay wages, provide a profit for the investors, or establish the reserve funds any healthy business must build up to meet emergencies. And speaking of emergencies, a newspaper is peculiarly subject to them. It markets the shortest-lived of commodities, today's paper. Unlike eggs or milk or butter or canned goods, today's newspaper cannot be stored for tomorrow's market if today's market is bad. If unsold, it has to be junked for scrap and an entirely new paper produced for tomorrow.

THE OWNER AND HIS AGENTS

On page 17 you will find a chart of the organization of a metropolitan newspaper. Study it carefully, for you can learn much about newspaper organization from it. Pictured is the flow of authority and responsibility from the owner at the top, straight through the various levels to the cub reporter at the bottom.

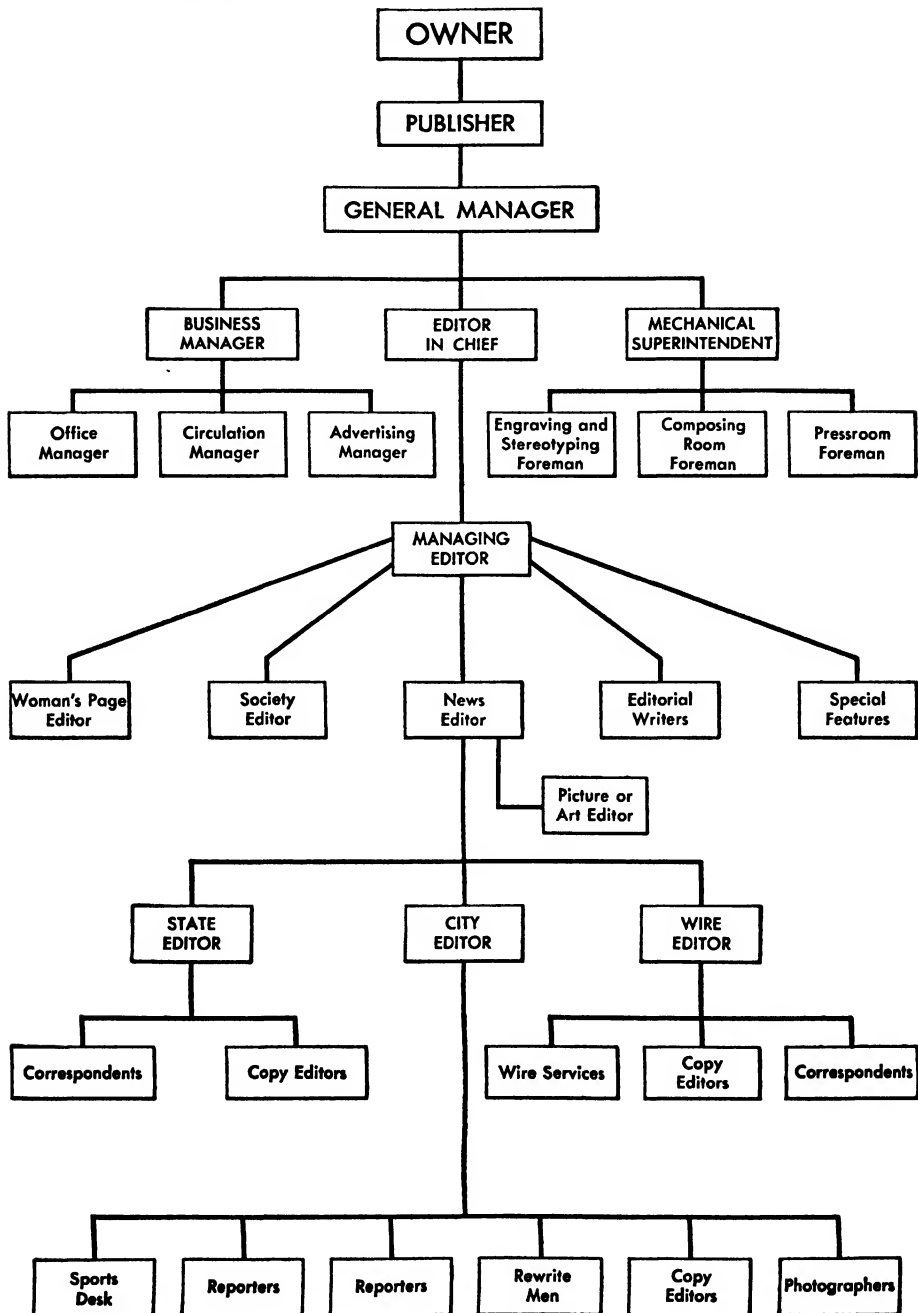
The Owner

The owner assumes broad responsibilities, in the discharge of which he delegates responsibilities to those under him:

1. He must operate a newspaper which makes money.
2. At the same time, he must see that the paper fairly represents the community which supports it.

As you saw in Chapter 1, a newspaper, like any other business, must make money if it is to continue to operate. But it is important, also, that a

TYPICAL ORGANIZATIONAL SET-UP OF METROPOLITAN DAILY NEWSPAPER



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newspaper represents its community. Federal and state constitutions guarantee the people of the United States the right to a free press. This right is actually the property of the people. Newspaper owners are only the trustees of this right. Since not everybody can own a newspaper, newspaper owners act for you and your neighbor in exercising this constitutional right and in safeguarding it. They exercise it properly when they provide a free flow of unbiased news and information to the people—in other words, to you and your neighbor.

The Publisher

The next man in the chain of authority and responsibility, as the chart shows, is the publisher. When one man is owner, he frequently acts as publisher; but when ownership is spread among several persons, as it often is, a publisher is employed to act for the owners. His duties are:

1. To supervise the countless activities which go into the production of the paper, through its editorial, advertising, and circulation branches; to see that it pleases a critical public; and to see that its employees are happy in their work.
2. To make periodic reports of his stewardship to the owners.

The General Manager

The general manager is the publisher's assistant, or lieutenant. Usually a man who has come up from the ranks, he is as much at home in the city room as in the *front office*—a term used in the shop to describe the location of the paper's business activities. Not only should he be able to pick out a badly written story and tell *why* it is badly written, but he also should be able to sit down at a typewriter and write a better one himself. He should be able to read a balance sheet, and should know the ins and outs of advertising and newspaper promotion. And if the circulation in any special area is falling off, he will find out why, and do something effective about it. The general manager's principal concern is with these two main departments and their subdivisions:

1. Business
2. Mechanical

His counsel in setting editorial policies is heeded, particularly when he is an alumnus of the city room, as often is the case—though rarely, if ever, does he interfere directly with the editorial chiefs.

The authority and responsibility which are delegated through the gen-

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eral manager to the executive heads of the advertising and circulation and other business departments, and to the various mechanical departments, will be explained later in the chapter, after you have seen how the chain of editorial command operates, and what functions the editorial workers carry out.

THE EDITORS WHO MAKE TOP DECISIONS

The Editor in Chief

In charge of the editorial department is the editor in chief. He is responsible to the general manager, and through him to the publisher and owners, for everything which appears in the paper, aside from advertising. His province extends from the weather data, which appears in the front-page *ear* (a box in the upper corner), to the cartoons on the comic page, and back to the lead story on page 1. Consulting with his superiors, he sets the newspaper's policy and directly supervises the editorial page. He apportions available space in terms of local and wire news, and determines which features are to be continued and which are to be eliminated. He supplies the controlling intelligence behind the newspaper's editorial activities. He works in close coöperation with the business manager and the mechanical superintendent.

The Managing Editor

The managing editor is to the editor in chief what the general manager is to the publisher—an assistant or lieutenant. Once the editor in chief has set the policy for the paper, the managing editor takes the heavy burden of detail from his superior's shoulders. He actually buys the syndicated features. Will "Orphan Annie" attract more readers than "Terry"? The managing editor decides. Local staff activities also come under his supervision. If he knows his job and handles it well, he should be able to tell, within a few weeks, whether a cub reporter has "caught on" or whether the young man or woman is not worth the training. To many young reporters he is a sort of minor deity. To experienced men who know their trade and take pride in it, he is a knowing friend whose advice, freely offered and as freely accepted, is priceless.

Special Departments

Reporting directly to the managing editor are the men and women whose duties and responsibilities are the most difficult to explain of all

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newspaper activities. They are the people who handle the special departments of the newspaper: the editorial writers, the drama critics, the book reviewers, the woman's page editor, the society editor, and all others who perform special functions.

These are the men and women whose scope of activities is limited only by the extent of their knowledge, experience, and interest. A drama critic recently won a Pulitzer Prize for foreign correspondence. An editorial writer has been a Librarian of Congress and Assistant Secretary of State. The science editor of one metropolitan newspaper was drafted from his job during World War II to act as special adviser to the War Department on matters concerning atomic energy. These are the people who will frequently anticipate tomorrow's headlines; the men who know that everything significant in man's activities is news, and who recognize the news value in much that seems insignificant to the untutored eye.

The News Editor

The managing editor is necessarily remote from the daily flow of news. He makes top-level decisions. He must spend much of his time in his office, away from the city room, the source and center of the daily hubbub of news activity. There he is represented by his lieutenant, the *news editor*. The news editor is primarily concerned with page 1. Every item of copy that eventually reaches print passes across his desk. He does not read all this copy. The man who has read, word for word, any issue of a metropolitan newspaper has read a daily wordage considerably greater than that of the average modern novel. But the news editor does scan the copy that comes to his desk, and he decides what shall appear in the news columns of the paper and how it shall be displayed. On most papers he will actually make up the first page of every edition—that is, he will go out into the composing room and determine what story shall appear where.

THE CITY-ROOM TEAM

The news editor has three assistants, but his principal lieutenant is the *city editor*. This man, to borrow a phrase from the newsreels, is "the eyes and ears of the newspaper." Rarely does he leave his desk, but he manages somehow to see all and hear all. There are some who claim he knows all.

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Chicago (Ill.) Sun-Times

A job for everyone, and every job competently filled—the secret that provides efficiency from apparent confusion in the city room—and in every other department—of the well-planned newspaper organization.

The City Editor

The city editor must first determine what factors within his community will make news today, the day of publication. He has a staff of photographers and reporters at his command. Because he must see that the reporters and photographers are at the right place at the right time to get the news, he must possess a voluminous knowledge of the city. He must know not only what news is likely to develop, but also how all the loose ends can be gathered and bound together into the coherent stories which will appear in print. But he cannot foresee all the news; he cannot tell in advance when a fire will break out or when a train will be derailed. In addition to seeing that the city is well covered by men stationed in every possible area where news may develop, the city editor must be prepared for the unpredictable, even the impossible. No matter how many men are out on the street covering stories, he must always have one or two

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reserves for emergency—men who are held in readiness to go out from the office on spot news as it breaks, whether it is an explosion, a three-alarm fire, or a spectacular crime. In addition, the city editor confers with the news editor on the relative importance of the news, and may even go to the composing room to supervise in person the making up of the paper.

The State Editor

The state editor is to the area surrounding the metropolitan center what the city editor is to the city. His reporters are correspondents located in smaller communities throughout the paper's circulation area. Daily he receives copy from these correspondents, reads it, processes it himself or sees that it is edited and headlined, and confers with the city editor or the news editor on its proper place in the paper. Whenever a big story breaks suddenly in his territory—outside the city—arranging for its coverage is part of the state editor's job.

The Wire Editor

The wire editor's beat is the nation—and the world. He receives, minute after minute, reports from seasoned newsmen spotted by the wire services, such as the Associated Press, the United Press, and the International News Service, in news-producing communities throughout the nation and in the major cities of foreign countries. He too must see that the copy which reaches him is edited and that headlines are written for it, and he too confers with the city editor on its proper handling. On some newspapers his title is still *telegraph editor*, though teletypewriters—commonly called *teletypes*—have supplanted the old-fashioned telegraph in newspaper offices.

The Sports Editor

The sports editor may hold equal rank with the city editor (he usually does on a morning paper) or be his subordinate. Either way, he is in charge of all sports news which is to appear in the paper. He has under him a staff of experienced reporters and copy editors, men who know the world of sports from long experience. He also receives wire-service reports of sporting events throughout the world. His province is the sports page or pages, and usually he will go to the composing room, like the city editor, to supervise their layout.

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GATHERERS OF THE MATERIAL

The Reporter

Starting at the top, you go far down the scale before you come to the reporter. Yet in many ways the reporter is the most important man on the paper.

The reporter is the man who represents the newspaper on the street. He represents the *Banner* or the *Intelligencer* to the public, for he is the man who interviews the public to get the news and writes it for the public to read. The reporter is also the reader's personal observer of events which the reader has neither time nor facilities to observe personally.

The reporter's job is to gather the news and either telephone it to the office in the form of notes or come back and write it as a story. He is valuable to his paper in direct proportion to his energy, curiosity, sensitivity, and store of general knowledge. The fictional portrayal of the reporter as a hard-boiled, cynical, heartless ghoul, alert only for the tragedies of the day, the sudden deaths, the fires, the calamities, is usually unjustified. The reporter who allows himself to lose his awareness of the distress or pleasure of the people he interviews soon loses his value to his paper.

Some reporters leave the office only to cover assignments. Others rarely enter the office, for they spend their working hours in the city hall, police headquarters, or the courts, sending back their stories as they write them. The latter, individually called police reporters, court reporters, or city-hall reporters, are collectively called *beat men*, and the jobs they work at are called their *beats*.

The Photographer

The photographer is the reporter's frequent companion. He too moves about the city on orders from the city editor. He must take good, clear, newsworthy pictures and get them back to the office in time to be reproduced in that day's paper. Although his primary concern is rarely the purely decorative picture, year after year his work turns up in exhibitions of noteworthy salon prints. The prize-winning newspaper pictures of any year satisfy the requirements of composition and design as well as tell the news story.

Rewrite Men and Copy Editors

Rewrite men and copy editors are two of the most important groups of men on the paper. They work constantly within the city room. Rewrite

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Louisville (Ky.) Courier-Journal

The spacious, modern home of two of the nation's great newspapers, the Louisville, Kentucky, *Courier-Journal* and *Times*.

men are, in a sense, graduate reporters. They may no longer have the energy to roam the streets, or they may have a physical handicap. Or they may frankly prefer inside work. At any rate, they do a reporting job by telephone. They take notes on the calls of spot-news reporters, and conduct telephone interviews with news sources not usually tapped by regular reporters. Their special qualifications are their writing speed and their ability to make news colorful and dramatic. Always resourceful, they can, if occasion demands, cover many an event by telephone and produce copy which reads like an eyewitness account.

Copy editors, whether they work for the city editor, the wire editor, the state editor, or the sports editor, all perform the same duties. They read every story prepared for the paper as it comes from the typewriters or wire services. Their aim is to render every story concise, accurate, and

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lucid. For each they write a headline that must give, within the rigid, unvarying space limits of type, a fair and accurate summary of the news. They have still another responsibility—they must constantly guard the paper against suit for libel. Occasionally, in the heat of composition, reporters who know better will unintentionally write material which injures some individual or group of individuals. The copy editors must catch these lapses in the stories they read and repair or remove them. Copy editors should be encyclopedias of facts and figures.

THE BUSINESS DEPARTMENTS

As stated earlier in the chapter, the general manager supervises the business departments. In discharging this function, he delegates considerable authority to several assistants.

The Business Manager

The responsibility of the business manager is to supervise all operations involving the collection and expenditure of funds. His assistants are

1. The advertising manager
2. The circulation manager
3. The office manager

Each has a sizable staff.

The Advertising Manager

The advertising manager takes the responsibility for the sale of the paper's advertising space to merchants and others, who in turn are offering merchandise and services for sale to the consumer-readers of the paper. He supervises all advertising copy, local and national, which is offered, and checks it to guard against misstatement of fact or misrepresentation of wares. On most large papers, he has two assistants, a classified-advertising manager and a display-advertising manager. Practically all advertising which is not in the classified columns is considered display space, and is the responsibility of the display-advertising manager. The classified-advertising manager arranges for the soliciting of and printing of advertisements in special categories, such as lost-and-found ads and ads for used cars, printed in standard classified columns. These columns take their name from the fact that the ads are usually listed under standard topics, such as real estate or business opportunities, in alphabetical order. These

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ads usually, though not necessarily, are small, and are printed in a small size of type known as *agate*. An additional function of the advertising department is to prepare advertising copy and layouts (see Chapters 17, 18, 19) for such advertisers as desire this service.

The Circulation Manager

The distribution of the paper is the primary concern of the circulation manager. Campaigns to promote the sale of the paper to the readers are in his hands. He must also see that the channels which make it easy for the reader to buy the paper, whether on the street or delivered at his home, are always clear.

The Office Manager

The office manager makes up the payroll, assists the general manager and the publisher in problems involving purchase of supplies and equipment, signs checks in payment, and takes care of all tax and accounting problems.

THE MECHANICAL DEPARTMENTS

The Mechanical Superintendent

In discharging his function of overseeing the physical reproduction of the paper, the general manager again delegates his authority. The mechanical superintendent reports directly to the general manager. Three main departments are directly under the supervision of the mechanical superintendent, working through a foreman in direct charge in each department. These departments are:

1. The composing room
2. The engraving and stereotyping rooms
3. The pressroom

The Composing Room

In the composing room, all written material is translated into actual type and is assembled. Equipment consists of linotype machines (see p. 184) and other mechanical devices for setting and handling type. Some headlines and some advertising copy are set by hand. Illustrations are another story; they, too, ultimately pass through the composing room to be

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locked into the page forms, but their mechanical processing is directly the responsibility of the engraving and stereotyping departments.

The Engraving and Stereotyping Rooms

Here photographs, drawings, cartoons, and other illustrations are transferred to metal to provide a surface which will take ink and thus transfer the images to paper. The *stereotypers* have the responsibility of making a *mat* of each page after it is set and locked in the form, and the stereotyping of this page mat into a semicircular metal casting so that it can be locked on a *rotary press*. This process and the two processes of engraving and stereotyping are described in Chapters 10 and 11.

The Pressroom

The actual printing of the paper takes place in the pressroom, after the engravers and stereotypers have finished their work. A crew operates and services the giant rotary presses which produce thousand of papers an hour, not only printing the papers, but folding, cutting, trimming, and counting them in the process.

OTHER IMPORTANT WORKERS

There are other important newspaper workers in addition to those that have been discussed. Among these are *district men*, who are reporters, often cubs, located in strategic community centers throughout the city, performing the same sort of job as do the state correspondents in their areas. Other workers include the *proofreaders*, charged chiefly with detecting typographical errors in the paper and seeing that they are corrected before the paper goes to press, and the *librarian*, in charge of the enormous reference files of clippings, photographs, and books on every conceivable subject. Without these, no big newspaper could possibly function. Valuations of some newspaper libraries alone run into the millions.

Some of the positions described in this chapter have been split off into new areas of responsibility on some newspapers. For example, the growing complexities of the circulation manager's job have resulted in the creation of two new positions on some papers: *promotion manager* and *public-relations director*.

In fact, a complete discussion of newspapers and newspapermen would fill volumes. This brief discussion, however, will provide a background

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for Chapter 3, in which you will see how an understanding of the fundamentals of metropolitan newspaper organization can assist you in setting up your student publication.

EXERCISES

Note: In this chapter you were advised to visit a newspaper. Publishers and editors are generally glad to make arrangements through teachers for conducted tours through newspaper plants. Now is the time for the class to make such a tour if it can be arranged, since first-hand observation of newspaper procedures discussed in this and following chapters will bring many of the problems into sharper focus.

Part I—Individual Assignments

1. Write a 500-word report on what you saw during your visit to the newspaper plant. Try to frame your report as a news story or a feature story.
2. In the modern newspaper, certain kinds of material of special interest to certain readers are grouped on special pages. Go through a copy of your favorite daily newspaper, page by page, and note as many instances of this kind of grouping as you can. For example, there are the sports page or pages, woman's page, the editorial page, fashions, amusements, finance, comics, and classified advertisements. These are newspaper departments. Prepare a paper to include the following:
 - A. A list of as many departments as you can find in your paper.
 - B. An estimate of the amount of space which your paper devotes to each of these departments. Try to give this space estimate in terms of column inches. (For a definition of a column inch, see page 322.) Use a ruler or yardstick.
 - C. An estimate (in percentage terms) of how much space the paper devotes to each of these departments compared with the total amount of available space in the paper.
3. Apply the procedures outlined in Exercise 2 (above) to your student paper, and write a report.
4. From your favorite daily paper clip a straight news story, a feature story, an editorial, a sports story, a fashion story. Which one do you like best? Write 100 words giving the reason for your choice, and turn in the clippings with your paper.
5. Repeat Exercise 4 with clippings from your student paper.

Part II—Class Discussion

1. Each student should come to class prepared to list on the blackboard four main departments observed on the tour of the newspaper plant, with a tabu-

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lation of the functions each department performs. These listings will form the basis of a class discussion of newspaper departmental functions.

2. What are some of the sources of news?
3. What is the route a story travels from the time it leaves the city room till it appears in print?
4. How do reporters operate in gathering the news?
5. What is the function of the city editor? The wire editor? The copy editors?
6. What are the responsibilities of the newspaper owner to the public?

Organizing the Student Staff

Smaller Dailies and Weeklies Point the Way

IT is not necessary to set up your student newspaper along the elaborate lines of metropolitan daily procedure as outlined in the preceding chapter. The smaller the paper, the simpler the organization. As we go down the scale in size, fewer people are required to do the same job, which is to cover the community thoroughly and put out the paper. News areas for a small city daily may and should correspond roughly to those of the big paper. But at the same time, these news areas are smaller and closer together, and newspaper space is more limited. Several jobs which require the services of separate workers on a metropolitan daily can be put into the hands of one man on the smaller daily.

The staff of a weekly newspaper is even smaller than that of a small daily newspaper; hence fewer people must do more jobs. The weekly, as it exists in thousands of small communities throughout the nation, closely parallels your own student paper. Publishers of weeklies have faced and solved many of the very problems which face you.

THE WEEKLY PAPER

What is the real difference between the daily and the weekly? Difference in frequency of publication is an obvious answer, but it is only part of the answer. The daily paper reports the news of the world, as well as the news of its immediate area of coverage. *The New York Times* tells its readers what happened yesterday in New York; but it also tells them what happened in Israel and Yemen and Eire and China. The weekly is essentially local, usually confined to the activities of a single town, or at most a county or two. The Perry County (Pa.) *Democrat* serves its community by giving readers news of Perry County, and leaving the larger state, national, and world areas to larger papers.

But the good weekly does its job as carefully and as completely as does

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the bigger paper. The weekly must do it without the luxury of a large highly-organized staff. Sometimes it can be as professional in covering its territory with a staff of three as the big paper with a staff of a hundred and fifty. To do a professional job, a publisher must understand his paper's territory and define the areas of coverage.

Workers Double Up on Jobs

On a weekly paper you will rarely find a managing editor or an editorial writer, as such. On many a weekly the publisher is often the owner, editor in chief, managing editor, business manager, and advertising manager, though he will not trouble to give himself all those titles. Editor-owners of small weeklies find time to do even more chores. A weekly city editor may not be designated by that title; but even if he is, the title hardly describes his duties. He doubles as sports editor, copyreader, all-round reporter, feature writer, editorial writer, and state editor.

An additional person or two in the editorial department, an advertising solicitor, and a bookkeeper often comprise the staff of a paper putting out a dozen or sixteen pages every week to a circulation of from five to ten thousand. Some weeklies do not own printing facilities but purchase those services from nearby shops. On the other hand, some weeklies exist as adjuncts to busy job-printing shops.

You may be thinking, in view of all this doubling up of assignments, that employees of weeklies work much harder than those of the metropolitan dailies. They need not. They have several assignments and several responsibilities each, but the total work load of each may be no more, perhaps less, than that performed by a city-hall reporter on a daily, especially in an election year.

The Work Is Varied

The shrewd publisher of a weekly newspaper understands his field exactly and remains within it. Thus the weekly paper has no need of a news editor to coördinate the flow of copy from wire, state, and city editors, for it prints little state news and perhaps no national or international news at all. The weekly may not even need a copy desk. When time allows, the reporter may interview a local merchant about a fire at his home that morning, use the opportunity to solicit an advertisement, collect the merchant's subscription to the paper, and then come back to the office, write the story and the copy for the ad, edit both, headline the story, make a

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layout for the ad, and then don his apron and help set the type. Many a small weekly staff operates in this fashion, though today most of them at least make a clear line of demarcation between mechanical and other operations.

If the business operations are split off as a separate department, the same doubling up may be found. Here one man may handle all the advertising, both display and classified, and in his spare time keep the books, send out the bills, purchase supplies, supervise the carriers, make up circulation lists and handle the mailing, and attend to many other details, including the making up of the payrolls.

Many veteran editors consider the experience of a few years on a weekly the best possible training for anyone intending to make newspaper work his career, because the trainee gets a chance at many jobs.

The weekly has been discussed at this length because the same type of organization will prove practicable in lining up the staff for your student paper.

PLANNING YOUR STAFF

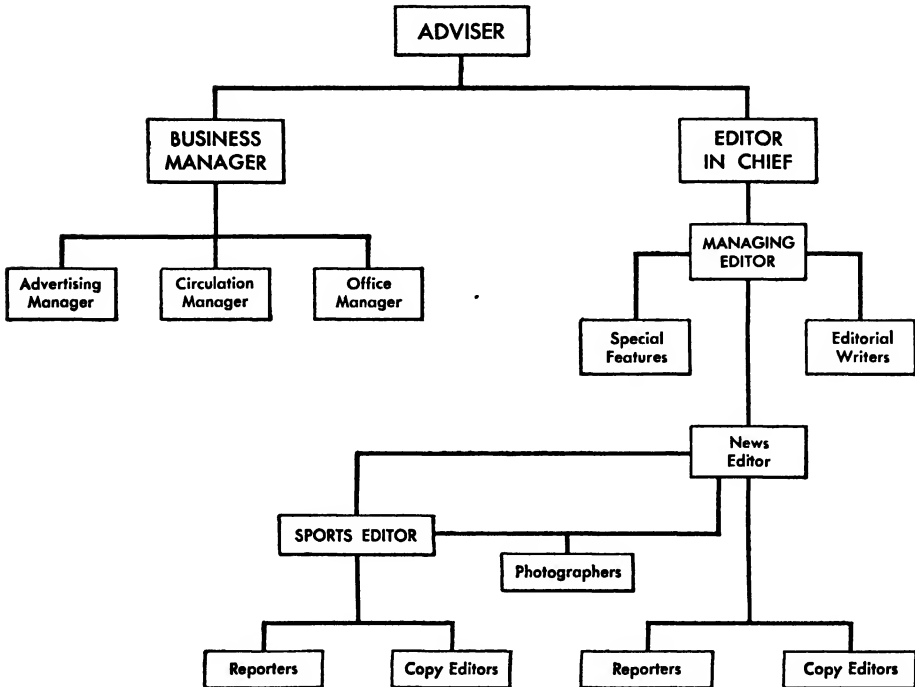
On page 33 you will find a chart showing a possible staff organization for a student paper in a school of 1000 students. According to the size of your school and the facilities available, alterations can be made in the arrangement shown in this chart. With a small staff, some of these activities will have to be combined. With a larger one, you may be able to branch out. The organization will be simplified, however, if the staff is planned from the beginning. Put the plan on paper and on display so that any staff member can see at a glance how he fits into the overall picture.

Remember that a student organization should be simple. Officers or titles should not be created unless they are needed. Too many student papers stagger under the burden of wholly unnecessary editors, such as stamp editors and joke editors.

Compare the chart on page 33 with the one on page 17. You will see that a great many activities have been combined in the chart for the student publication. The projected plan for your staff will be much simpler than that of the daily. Note that in the chart on page 33 the source of authority is the adviser, who in turn acts for the supervisors, or members of the school board. Assuming that members of the school board may be compared to the owners of a newspaper (though the real owners are the taxpayers to whom the board members are responsible), you will see that the adviser holds the combined jobs of publisher and general manager.

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TYPICAL ORGANIZATIONAL SET-UP OF SCHOOL PAPER IN SCHOOL OF 1000 STUDENTS



The adviser is usually a member of the faculty, chosen because of experience, training, or aptitude in the field of journalism. The adviser's immediate lieutenants are the editor in chief and the business manager.

The top editorial and business positions on a student publication are generally filled from the ranks of candidates who have proved their worth by apprenticeship. Editors have served successfully as reporters, copy editors, and sometimes as page editors. Business managers, advertising managers, and circulation managers have gained their experience by long application to the detailed duties of those departments.

THE EDITORIAL DEPARTMENTS

The Student Editor

The student who, after some experience in gathering, writing, and processing news, comes to the post of editor will be in charge of the work

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of the editorial staff. The job of assigning beats and special stories may be delegated to his managing editor, who, with the rest of the staff, assists the editor and the adviser in discharging these three continuing responsibilities:

1. Taking pains to see that the staff works as a staff and not as a group of uncoordinated individuals of varying abilities
2. Planning each issue in advance
3. Supervising the actual make-up of the paper

Thus the student editor performs many of the functions of the editor in chief, managing editor, news editor, and city editor of a metropolitan daily.

The Managing Editor

One of the responsibilities of the managing editor is to make assignments for all departments but sports. He will also work closely with editorial writers, feature writers, and students who write criticism and whatever other non-news matter the paper carries. He will supervise the work of student artists. Thus his functions will correspond to some of those of the managing editor, news editor, and city editor of a metropolitan daily.

The News Editor

The news editor will see that the managing editor's assignments are carried out, and will know at all times the status of every story on the assignment sheet—what reporter is on the job, how much progress he has made, and how much copy has been turned in. The news editor will supervise the work of copy editors, see that the proper headlines are written, and be responsible at edition time for all straight news copy.

The Sports Editor

The functions of the sports editor correspond to those of the news editor. Occasionally on smaller papers the jobs of sports editor and news editor can be combined, and the students working as reporters and copy editors in the two fields will work as one group. Wherever possible, it is best to maintain some distinction, because, as you will see, the standards for sports and straight news copy are not precisely the same, and the student who becomes accustomed to handling sports copy will usually do a better job if he stays in that department.

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Photographers

On the student paper, photographers will rarely compose a large group. For maximum efficiency, they should be recruited from students who already have a knowledge of the art—hobbyists who have had experience in taking pictures. Since they usually have their own cameras, they will relieve the equipment problem, which might be impossible to solve because of the expense of buying cameras. But such students are usually few, and thus staff photographers should be made available on call to both the sports editor and the news editor. Ideally, perhaps, picture assignments should be made by the student managing editor.

Reporters and Copy Editors

Like their counterparts on the dailies, reporters and copy editors will work under the instructions of their immediate superiors. The reporters will either cover beats or go out on special assignments. Copy editors will be available, at designated hours on designated days, to process copy that has been handed in by other staff members.

In schools in which the student paper serves as a laboratory to a strong journalism course, copy editors are advanced students who have performed outstandingly in classwork and on reporting assignments for the paper. Regular staff personnel of the student paper, then, are advanced and advancing students, who have one journalism course behind them. Under this system, copy editors often have other important authority. The adviser and editors lean heavily on them in setting the tone of the paper.

Page Editors

Editorial posts and assignments vary somewhat, too, from one student paper to another. Many student papers have adopted the page-editor system. Under this plan, one person may be designated as editor for page 1 for an issue, another for page 2, and so on. The post of page editor may be held by different students from issue to issue. Credit is sometimes given these page editors by printing their names on the masthead, and sometimes their names are printed at the top of the pages for which they are responsible. These page editors often hand out assignments, check copy editing and heads, and assume responsibility for the make-up of the page, under the supervision of the managing editor, the news editor, and the adviser.

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THE BUSINESS DEPARTMENTS

The Business Manager

The business manager will be responsible to the adviser for all the financial affairs of the student paper. His duties may be few or many, depending largely on whether advertising is solicited and whether the paper is distributed on an *individual-subscription* basis or on a *bloc-circulation* basis; that is, whether students buy individual copies or subscribe yearly, or receive the paper as part return for a yearly activities fee. He will also, in consultation with the student editor and the adviser, deal with printers and engravers. His principal assistants are the office manager, the circulation manager, and the advertising manager.

The Office Manager

On a student paper the duties of the office manager are considerably less varied than those of the office manager on a city daily. Only on the larger student papers is there a separate job of office manager. He may be given the power to spend money for minor supplies, and he usually will be held responsible for office equipment and its upkeep.

The Circulation Manager

The work of the circulation manager is to see that the paper is distributed to its readers. In doing so, he will supervise the work of salesmen and carriers. He will be in charge of the annual or semiannual subscription campaigns and will largely direct the paper's promotional activities.

The Advertising Manager

The advertising manager will supervise the soliciting of advertising accounts, will lay out the advertising pages, and will help and advise in the making up of individual ads. He will keep prospect lists up to date and will be in charge of the advertising department's records. With the aid of the adviser, he will make up advertising-rate schedules and see to the billing of accounts.

A FLEXIBLE ORGANIZATION

To sum up, the broader areas and limits of responsibilities for each job have been indicated. Every student who has a continuing responsibility

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should be required to pull his own weight or turn in his oar and resign from the crew. However, a student should not be held within the narrow confines of a single area of assignments. When he has time, he should be encouraged to try his hand at other jobs. You don't have to be an editorial writer to write an editorial. Even on some of our best dailies, like the New York *Herald Tribune*, with expert editorialists on the payroll, reporters are encouraged to try their hand at writing editorials. The staff organization chart indicates only the individual's basic responsibility. Whatever else you do will aid in your advancement on your own paper and help to make you a better newspaperman or newspaperwoman.

GETTING THE WORK DONE

Editors of student papers frequently complain, "We have thirty or forty staff members, but three or four people seem to do all the work." This lament is as old as the student paper itself. On-the-scene investigations disclose a familiar pattern arising from one or more of these basic faults of organization:

1. Too much dead weight on the staff
2. Duties of each member not clearly defined
3. Student executives unwilling to delegate authority
4. Top assignments given out on the basis of friendship, instead of strictly on the basis of ability

Membership Should Be Earned

Each of these points deserves discussion. Staff members who contribute nothing—the dead weight—will be found in every school. They are the students who want the prestige of having their names on the masthead of the paper. Once they have achieved that honor, they retire.

Membership on the staff should be made an honor, to be earned. Some student editors and advisers have succeeded in cleaning out the dead wood and keeping it out by appointing nobody to the paper until, as a candidate, he has successfully weathered a trial period. During that time, he must live up to an established minimum of performance. As a reporter, he is expected to turn in so many pages of copy a week; as a typist or copy editor, he must work in the office so many hours a week. Turning in assignments on time and getting to work on time are important considerations.

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Hi-Pal, Cathedral High School, Denver, Colorado

Three young journalists from Colorado prove their worth in winning top ratings at Columbia Scholastic Press Association convention.

Everybody Should Have a Job

Editors should make sure that each person on the staff has at least one steady, continuing assignment. Other jobs can be assigned as occasion dictates. People cannot be expected to work if they have not been given a job to do and been told what is expected in such clear terms that they know exactly what is wanted. The student editor's or business manager's aim should be to have a job for everybody and all job areas assigned. Then he will be freed from the worry of detail and able to shoulder his real responsibility, which is largely that of seeing that the assignments are carried out. If the staff is large, the editor should not hesitate to give the assignment to two or three people. In this way he will be likely to get at least one competent performance, and he will encourage healthy competition.

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Competition Counts

For that matter, competition maintains interest in work. Advancement on the paper should be the result of competition. Everybody should have a chance at the good assignments, and those who do the best work should be advanced. The editor should not give all the best stories, the "plums," to his best friend, even if this friend is the best reporter on the staff. He should be given some of the tough assignments, the stories that appear on the surface to be dull, and somebody else should have a chance to write the review of the senior class play, the best sports stories, or the report of the senior class trip to Washington. If this friend of the editor really is a good reporter, he will begin to dig below the surface, making page 1 "musts" out of stories that appeared at first to be routine coverage. At the same time, by giving some of the good assignments to the willing but less spectacular workers on the staff, the editor may discover that they are good reporters, too. They may need just that kind of encouragement to begin to write lively copy.

Above all, the staff member in charge of assignments should stick to that job, avoiding the temptation to save a choice story or two for himself. His real job is to see to it that each member of the staff gets the assignment he or she can handle best.

Delegate Authority

The more authority the editor can pass on into capable hands—and this is true not only of assignments, but of every other executive job on the paper as well—the smoother running and better the newspaper will be. This ability to delegate authority is the mark of the real executive in any line of endeavor. The true executive is so sure of his own position that he can afford to give others a chance to shine.

Any business which is run with a heavy dictatorial hand is an unhappy shop. The successful business is one in which everyone feels that he is in some measure essential. This is especially true of the newspaper business, which is first and foremost a coöperative enterprise.

Rarely is a newspaperman who has made a name for himself a *prima donna*. The ideal reporter is a man who can get along with people of any race, religion, opinion, or economic status. If he cannot coöperate with his news sources, he cannot get the news; and if he cannot coöperate with his fellow workers, he cannot get the news into the paper, because he cannot do it alone. He cannot make the touchdowns all alone.

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THE FINAL RESPONSIBILITY

The adviser will be held accountable by the school board and the public for the student newspaper and for the actions of its staff. The honest, fair-minded student editor will always remember this. He will be sure at all times that he is exercising his judgment within the limits set for him by his adviser.

Many schools give the student editor a considerable measure of authority. But authority must not be mistaken for responsibility. Our very right to act is based on our being able to bear the consequences of our actions. But the student writer and the student editor are not in a position, emotionally, financially, intellectually, or in some senses legally, to bear the consequences of what they print. Should they, whether intentionally or without malice, print material which injures or embarrasses any member of the community to the point of seeming libelous, as minors they rarely could be held accountable in a court of law. The adviser may be held accountable.

Remember that you cannot assume your adviser's responsibility for the material you print. If you deserve the authority you have been given, you will not abuse it.

EXERCISES

Part I—Individual Assignments

1. Make an organizational chart of your school paper. The chart showing the typical organization of a school of 1000 students on page 33, the information in this chapter, and the names of the editors and of the advertising and business staff on the masthead of your school paper will help you in this exercise.

Note: If a student paper is not in operation in your school, draw up an organizational chart for such a paper.

2. With this new chart at hand, write a report answering the following questions:

- A. Are all the essential duties to be performed clearly defined in the organization of your student paper and is each one assigned to a staff member?
- B. What recommendations would you make for improving the plan of organization of your student paper? For example, are more editors needed? Fewer? Why?

Note: If your student paper is not yet in operation, describe essential du-

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ties which would be performed by each person designated on the chart prepared for Exercise 1.

Part II—Class Discussion

1. Is the student paper well-balanced; that is, does it devote sufficient space to each of the different activities in the school? If not, what activities are being neglected, and how can you go about covering them completely? For example:

A. Is enough space devoted to sports? Too much? Why?

B. Are there minor sports which are generally neglected, and if so, what are they? Is there enough reader interest in these minor sports to warrant regular coverage of them?

C. Are the editorials interesting, or do some of them seem to be written merely to fill space? What subjects not now generally discussed should be discussed editorially and why?

2. Is the page of the paper a good size, easy to handle? Should the page size be retained or changed? Why?

3. Is the type readable?

4. Is the paper well printed? How does the kind of paper used compare with the paper used by the local daily? If it is a different kind of paper stock, why is it different?

5. Is good use made of pictures in the student paper? What kinds of pictures not now used would be good to use in the paper?

6. What function does the student paper perform which is not performed by the local daily paper?

Note: If the student paper is not in existence, all the above questions might be adapted in a class discussion of the general question: "Should a student paper be started in our school?" (Exercise 1A would then become, for example, "How much space should be devoted to sports?" Others could be reframed similarly.) In exercises in the following chapters, a similar procedure could be adopted in approaching individual assignments and class discussions, if the student paper does not exist.)

Gathering the News

At Bottom, All Reporting Is Interviewing

WHAT is a reporter? This question is best answered by picturing the reporter in action as the reader's agent, doing for the reader many things which the reader, lacking time, or facilities, or specialized skill, cannot do for himself. The reporter works as the reader's personal observer of events all over the world; as the reader's collector and integrator of information from many widely-scattered sources. He tells the reader what he has observed and heard, tells it as quickly and as succinctly as possible, since the reader, a busy person, has no time for long-winded, roundabout stories.

ASKING QUESTIONS

In getting quickly to the bottom of things, the skilled reporter makes expert use of the specific-question and specific-answer technique which was applied in Chapter 1 to another subject.

A good reporter is, first of all, a good interviewer. In his search for news, he must know where to ask, what to ask, whom to ask. He must also know when, why, and how, for timing and manner of approach are also of high importance and vary from story to story.

One could argue that every news story depends basically on the interviewing technique. Even a research story, for which no material is gathered by the face-to-face, question-and-answer process, can be considered an interview. The reporter who writes such a story has actually interviewed persons through the media of the reports, books, and other documents in which they have expressed their findings and their opinions.

Certainly any story which involves people is written only after an interview or series of interviews. This holds true of the spot-news story, such as the account of a fire, or a murder, or a traffic accident. It is equally true of a *feature* story (see p. 260), such as a personality sketch of the

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newly elected mayor of your city. It is true of the stories you will publish in the student newspaper.

Beat Work Is Basic

The reporter who covers the police, the courts, the city hall, the state house, or any of the other news beats, would be a slack reporter if he contented himself with accepting *handouts* and failed to ask questions. The handout is information prepared in news-story form and released to reporters by an agency or an individual who is the source of information for the story. In digging below the surface of a news event to learn specifically what happened, to whom it happened, when, where, why, and how, he is forced to ask questions—forced, in other words, to interview. If there are questions to be asked, someone or something must be found to answer them. As will be demonstrated in Chapters 5 and 6, an acceptable news story is built to answer certain questions in the reader's mind.

The Reporter Follows a Tip

A glimpse of the police reporter at work will show how he uses the interviewing technique. One morning at the police station he learns of the arrest of one John Doe, 29 years old, of 1716 South Street, on the charge of manslaughter. This information, with the name of the arresting officer and the time Doe was booked and locked up in a cell, the reporter learns from the *police blotter* (record of arrests) and jots down in his notes. But does he write a story, or telephone one in to his paper? Not yet; at the moment he has no story, really, but only a tip.

He finds that the arrest grew out of an automobile collision. He already knows someone was killed, for the charge is manslaughter. But before he can write the story, he has to know who was killed, who was injured, the extent of the injuries, where the accident happened, how it happened, and the extent of the property damage. He should know the names of both drivers and their passengers, their ages, and the addresses of everyone involved.

He Searches for Details

Much, but not all, of this information will be included in the reports of the investigating police. Perhaps in that police station, as in so many others today, there is a special traffic-accident bureau, which makes an ex-

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Louisville (Ky.) *Courier-Journal*

Billy Davis, chief photographer for the Louisville *Courier-Journal*, discusses an assignment with Barney Cowherd (holding camera), prize-winning staff photographer. Newspaper photographers frequently fly to assignments.

haustive investigation and report of such accidents. If so, the reporter's work will be speeded.

In addition to his work at the police station, the reporter will check with the hospital for the latest report on the condition of the injured. He

Here's how the New York *Herald Tribune* kept its readers posted on one of the biggest stories of the year—the New York water shortage—a big story because it affected so many people. The stories that were run day-to-day contain new information. This is possible through constant follow-up of sources of information. Note also how summary information was quickly given to readers by use of display boxes, citing the amount of water consumption and the amount in reserve. This important information finally was placed in the "weather ears" on page 1. Feature stories are also developed. The interview with the rain-making expert is an example. ➤

Water Use Up 8 Million Gallons In Week; City Warned of Laxity

New Yorkers grew lax in their conservation efforts last week and water consumption increased for the first time since early November, Water Commissioner Stephen J. Carney said yesterday. Total for the week was 888,000,000 gallons which is 8,000,000 gallons more than was used the week before.

Readings yesterday showed that the water level in the reservoirs had dropped for the third consecutive day. Rain and snow which fell over the watershed area was expected to bring about some improvement but did not alter the fact that the situation is "very ugly bad," according to the commissioner.

Increased water consumption last week apparently occurred because some persons believed that recent rain and snow had eased the shortage, and hence became careless, he said. Except for last week's and a slight jump during the second week of November, use of water has declined steadily since day

Water Shortage

(Figures for 8 a. m. yesterday)
Loss in 24 hours—134,000,000 gallons
Total in storage—109,774,000,000 gallons (43 1/4 % of capacity)
Storage year ago—206,130,000,000 gallons (81 1/4 % of capacity)
Reservoir capacity—253,138,000,000 gallons

the start of the conservation campaign.

Gains earlier last week slightly offset balanced recent losses so that yesterday morning the reservoirs were one-half of one percent nearer capacity than they were a week ago. However, if the storage system is to be filled during the 115 days which remain before the heavy summer demands begin, there will have to be an average gain of 1,247,000,000 gallons each day.

3 Westchester Cities Act to Cut Usage of Water

White Plains, New Rochelle and Yonkers to Aid City Thursday to Be Dry Here

After a week of talks with officials of the New York City Bureau of Water Supply, three Westchester County communities which get most of their water from New York City's reservoirs officially joined yesterday the campaign to reduce consumption by their citizens.

The cities of White Plains and New Rochelle, which have a combined population of more than 100,000, placed into effect city ordinances, modeled after New York City's water-saving rules, that ban water use for car washing, air conditioning plants and swimming pools.

The Common Councils of the two cities took the action at meetings on Monday night and ordered that the laws become effective the next day. Hereafter conservation measures in the cities, if any, were carried out voluntarily by their citizens.

Yonkers Adding Pumps

In Yonkers, Donald C. Wagner, City Manager, announced that Yonkers will have in operation within the next thirty days three new electric pumps at pumping plants on the Saw Mill River which will increase by 5,000,000 gallons a day the amount of water that can be taken from the river.

This will enable Yonkers to cut down by that amount the water it must buy from the New York City system which, in recent weeks totaled about eight to 12,000,000 gallons daily, according to Mr. Wagner.

The present pumping capacity of the Yonkers station on the Saw Mill River is about 17,000,000 gallons a day. Flooding occurs frequently at this time of the year in the Saw Mill River, Mr. Wagner said, adding that the present high flow in the river would permit pumping to be boosted to 22,000,000 gallons a day from the stream.

"Piddling" Water Gain

In months past, he said, millions of gallons of water have been allowed to flow from the Saw Mill into the Hudson, because water could not be pumped out fast enough to keep the level at a proper height.

In New York City, Edward J. Clark, chief engineer of the Bureau of Water Supply, reported a "piddling" gain in the upstate reservoirs yesterday. The gain was

Water Shortage

(Figures for 8 a. m. yesterday)
Total in storage—109,592,000,000 gallons (43 1/4 % of capacity)
Gain in 24 hours—118,000,000 gallons
Storage year ago—206,085,000,000 gallons (81 1/4 % of capacity)
Reservoir capacity—253,138,000,000 gallons

so small that the percentage of capacity remained the same—43.4 per cent.

Mr. Clark said that it is necessary now to gain an average of 1,257,000,000 gallons daily to fill the reservoirs for summer use.

Daily water use in New York is still climbing each day, Mr. Clark said, "in spite of our appeals." He compared consumption on Sunday of this week with the previous week, noting that this week 3,000,000 more gallons were used than on Sunday, Jan. 29.

Holiday Thursday

Snow and rainfall in the Catskill and Croton watershed areas in the twenty-four hours ending yesterday morning, he said, are expected to yield ultimately 1,160,000,000 gallons in runoff.

For Dry Thursday this week he urged that industry make a "super effort" to conserve water, hinting that if it didn't, more restrictions might be placed on commercial and industrial users.

As an example of carelessness of water users by business, he mentioned restaurants that persist in washing dishes with running water.

On the other hand, he said, information has been coming into the water bureau that some superintendents in apartment houses were shutting down laundry facilities on Dry Thursday. This is not necessary, he said, adding that his department has never requested such a conservation measure.

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Today's Rain and Rising Temperatures.

Storms Yesterday: Max. 32 to 34, Min. 19
Today's Probable Range: Max. 35, Min. 20
Detailed Report and Map—Page 33

NEW YORK WATER SUPPLY (GALS.)
Yesterday: 110,812,000,000
(15 1/2 per cent of capacity—100,000,000,000)
Gain for 24 hours: 1,180,000,000

'Driest' Thursday Urged Today As Water Supply Drops Sharply

Commissioner Stephen J. Carney of the Department of Water Supply, Gas and Electricity appealed to the public last night to reverse "the dangerous trend" of the last two weeks in which water consumption has steadily climbed to make today—Dry Thursday—the driest of them all.

After a day in which the water near was so little—a loss of 231,000,000 gallons from storage no precipitation in the watershed area and no run-off from feeder streams because a below-normal easterly breeze everything tight—Mr. Carney indicated that he feels the public is tired of hearing about "water shortages."

Wasteful practices were resumed on Jan. 22 he said. Since that day consumption of water has shown an average daily increase of 18,000,000 gallons and little increase in storage reservoirs has

To keep readers informed of the seriousness of the water shortage, the New York Herald Tribune, beginning today, will publish with the news forecast on Page 1 the record of each day's water storage, with gain or loss from the previous day.

How to create a New England-New York Resources Survey Commission to conduct a two-year study of water development in the seven states comprising the area were revealed prematurely yesterday.

Five Democratic beneficiaries from the region got their signals crossed and introduced legislation to create such a Federal commission before the President got around to proposing the plan. The White House disclosed that the President was preparing a message on the subject, but was unable to get it ready in time to submit it to Con-

Langmuir Tells How He Hopes To Make Rain

Believes Water's Stratus Clouds Can Be Made to Give Up Moisture Content

Dr. Irving Langmuir, who has evolved the modern theory of rain-making by tickling hundreds of clouds and watching their reaction, said yesterday he would use New York City water officials to be talented and get started quick on rain-making tests.

Commenting on the announcement that Stephen J. Carney and other city water officials would confer with him Wednesday, Dr. Langmuir said that there was perhaps still time to build up "two" this winter in the watershed feeding city reservoirs. Dr. Langmuir made his comment by telephone from Schenectady where he is consultant to the General Electric Company's research laboratory.

Dr. Langmuir's emphasis on winter tests brought out a new part of his theory the belief that heavy stratus clouds which spread out over wide areas in the winter sky, can be triggered until certain conditions as well as the following cumulus clouds of summer. His research tests have

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Today, Rain in morning, ending in afternoon.

Temperatures Yesterday: Max. 61, Min. 36
Today's Probable Range: Max. 67, Min. 39
Detailed Report and Map—Page 14

NEW YORK WATER SUPPLY (GALS.)
Yesterday: 110,812,000,000
(15 1/2 per cent of capacity—100,000,000,000)
Gain for 24 hours: 1,180,000,000

City to Consult Langmuir on Rain Making

Secret, 3-Month Study of Process Raises Issue: Who Owns the Clouds?

By Ben Price

Dr. Irving Langmuir, Nobel Prize scientist who is an expert on artificial rain-making will be consulted Wednesday by city water officials on the possibility of creating scientific downpours to replenish the reservoirs in the Catskill and Croton watersheds, it was announced yesterday.

The decision to consider the scientific approach to the water shortage was made after the city completed a preliminary study of rain-making, conducted in secret during the last three months which showed "fascinating" but "varying" results elsewhere in the nation.

Cautioning that the hiring of rain-makers has advanced only to the "study" stage, Commissioner Stephen J. Carney of the Department of Water Supply, Gas and Electricity, said that the question of producing artificial rain is "highly controversial" and requires extensive legal investigation. He said that John P. McGrath, Corporation Counsel, now has all the data on rain-making from which he can base an opinion.

Who Owns the Clouds?

The rights of neighboring states and the effect unexpected rains might have on them, plus the question of who owns the clouds in the sky are three matters that must be

Day's Drop 137,000,000 Gallons In City's Storage Reservoirs

The amount of water in storage in the city's reservoirs declined by 137,000,000 gallons in the twenty-four hours which ended at 8 a. m. yesterday, according to Edward J. Clark, chief engineer of the Department of Water Supply, Gas and Electricity.

Mr. Clark saw two reasons for the decline. More water was being used, he said, and because of

daily average that would be necessary to attain a normal supply by June 1. There would have to be more co-operation, he said on the day's next of which will be Thursday.

The Croton Reservoir had 65,464,000,000 gallons in storage yesterday and the Schoharie Reservoir, which feeds it, had 2,666,000,000. Their combined supply

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may be forced to check directories for the proper spelling of names and for correct addresses. When the story warrants the use of photographs of the wrecked cars, either at the scene of the accident if they are still there or at the garage to which they may have been towed, he calls his paper and asks to have a photographer sent out on the assignment.

In print, his story may run to a column, or it may run to only a paragraph, depending on the importance of the details he has unearthed. The reporter will know by the time he has gathered all the information what the story is worth in terms of space. Whatever the length, his method will be the same.

Because of his complete familiarity with procedures and his personal acquaintance with the various officials on his beat, the reporter can frequently telescope this searching into a matter of mere minutes. But the point to remember is that after securing the initial information from the police blotter, every step he takes involves interviewing. He is constantly seeking out someone, meeting him face to face, or voice to voice on the telephone, constantly asking questions.

In *making an edition*—getting the story to the office in time to be printed—veteran reporters have on occasion resorted to the police short-wave radio to get a vital piece of information from an arresting officer miles away. Many policemen, when they have faith in a reporter's integrity and good judgment, will cooperate with him to the extent of allowing him to use police facilities.

In covering a flood, a famine, a big train wreck, or any other event which comes under the head of a disaster, the reporter uses these identical procedures. The difference between a routine traffic accident and a disaster is clearly one of degree, not of kind. The disaster is covered not by one reporter from each newspaper, but by many; for not one story is to be gathered, but many. The main story may be written by one person from information gathered by many others. At the same time, in addition to the main story, there may be several others covering different aspects of the disaster. Common examples are the personalized eyewitness stories told to reporters by survivors. Always, however, the interview provides the substance of the story.

Police news and news of disasters and most other types of spot news have little place, if any, in the student publication. Where, then, does all this material on the police reporter apply? The answer is that the police reporter uses the same interviewing technique that is required for the

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The New York Times

A *Times* reporter interviews a construction worker (sand-hog) during the building of the Brooklyn-Battery Tunnel. Newspaper assignments take reporters wherever man can go, show them sights as strange as any in fiction.

story about the senior class play, or the new books added to the library, or a school personality, or any of the thousand and one other subjects newsworthy in the student publication.

The same technique, too, is used by the writers whose *by-lines* appear regularly on articles in *Collier's*, the *Saturday Evening Post*, and other magazines with a mass circulation. In fact, many of these writers served their apprenticeships on newspapers and were known as expert interviewers. "By-line" is the newspaper and magazine term for the line which appears under the headline or title to identify the writer.

Prepare for the Interview

The interviewing process, as applied to spot news, must be catch as catch can. Obviously, when working on a three-alarm fire, the reporter

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has no time to arrange an interview with the fire chief in advance. He talks with any fireman who has time to talk at the scene. Eventually he will probably get a chance to talk to the chief or one of his assistants. Meanwhile, he will be picking up other angles by talking with nearby property owners, with policemen on the spot, with bystanders, with the injured, with tenants evacuated from the burning building.

But if the reporter is merely preparing to write a routine story on fire-prevention week, he arranges an interview with the fire chief. Every reporter, when time permits, arranges for and prepares an interview well in advance. If there is any secret at all to successful interviewing, it is advance preparation.

On the student publication, there should always be time for preparation. You will be publishing weekly instead of daily, and most of the stories used will be predictable; that is, you will know well in advance of edition time what stories you will want. In preparing for such stories, the professional reporter has developed a standard method of procedure.

Follow This Formula

In brief outline, the reporter who wants to write a personality feature story, or some other type of story that will allow him freedom from the immediate demands of a deadline, follows this formula:

1. He makes an appointment for the interview well in advance.
2. He reads everything he can find about the person to be interviewed.
3. He prepares a list of objectives to be achieved, in the form of questions to be asked; in other words, he decides in advance what information he wants to get from the interview.
4. He is friendly and courteous throughout the interview.
5. He allows the person he is interviewing to talk about any subject which strikes the interviewee's fancy, but does not let the interview get out of hand.
6. He closes the interview on a cheerful, optimistic note.

Making the appointment well in advance has a double advantage: It assures you of the subject's undivided attention, and it affords you ample time for your own preparation.

You may, for example, be interviewing a political figure, an author, an actress, the principal of your school, a visiting celebrity, or any other individual whose time is valuable. Try to agree on a time when the subject is free and on a place which is private. Frequently the best time will be in the evening, and the best place the subject's home or hotel room.

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Consult Reference Books

Suppose, for the purpose of illustration, you are interviewing a top-flight golf professional, an alumnus of your school. Your first job after arranging for the interview is to brush up on the details of his record. What tournaments has he won this season? What others has he placed high in? What were his best rounds? What does his all-time record show? What were the biggest triumphs in his career? What is his special distinction in the game? Is he an especially long driver or accurate putter?

Use the Newspaper Morgue

Where do you get this information? Your local daily paper can help you. Ask the sports editor for the privilege of examining what the *morgue* holds on the golfer. ("Morgue" is a newspaper term for library or reference room. In addition to standard works of reference, it contains files of photographs and clippings from newspapers, biographical data, and often confidential information about people of local or national prominence.) You may find the information you want in *Who's Who in America*, in *The World Almanac*, or in a directory on sports such as the *All-Sports Record Book*, which you will probably find in the public library or in the local newspaper office.

If you know nothing about golf, you will want to learn something about the game before you knock on any golfer's door. Ignorance of the activity which made your celebrity famous not only can be embarrassing for both of you, but also can kill the interview.

To summarize, this advance research will prepare you to show that you know

1. The person you are interviewing
2. His claim to distinction
3. His recent accomplishments

Frame Your Questions

If you can, always memorize your questions before you appear for the interview. Reading them from notes may destroy the informal atmosphere which lends life to any interview.

These questions should be designed to produce information you can get from no other source than the interviewee himself. Questions which can be answered from the records you have already examined add nothing

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ing to your own knowledge of the subject, and may make him feel that you are wasting his time.

Frame questions that cannot be answered by a simple yes or no. Only by getting your subject to talk freely and at length can you hope to draw a living picture of him when you write. If your questions are such that the answers supply original material and hitherto unused facts, you will find your eventual writing job simplified, for you will be able to make your subject, in your story, tell a story that has not been told before.

Here are some sample questions for the interview with the golfer:

"What about that time when you were three holes behind on the twelfth at the Inverness tournament and came through to win the match one-up on the eighteenth? How did you feel? What caused you to steady down, when many a golfer would have fallen apart altogether and blown the game right there?"

"What was your toughest match, and who was your toughest opponent?"

"What was the hardest course you ever played, and why?"

Since he is an alumnus of your school, you might ask: "Was there any other sport you played while in school which may have helped to improve your golf game?"

Other questions about the school or the community may set him to reminiscing. He may comment on changes that have taken place in the city or in the school since he was a student, or he may tell you what his favorite studies were. Such details will add color to your story.

Some questions, too frequently asked in interviews, might well be climinated altogether. When interviewing a stranger in town who arrived three days before your interview, you will get nothing but trite answers if you ask him what he thinks of your community. At long last, ship-news reporters for the New York papers have ceased to ask visiting Europeans what they think of New York's skyline. Such questions waste the interview.

CARRYING ON THE INTERVIEW

Note Taking Is Safest

There are those who insist that no written notes should be taken during an interview. The process, they say, always "hardens" the interview by putting the subject on guard, reminding him unnecessarily that he is speaking for publication.

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Wide World Photos

Reporters capture Secretary of State Dean Acheson as he leaves the House Office Building after a conference with thirty Republican Congressmen on America's foreign policy. The Secretary's smile and those of the reporters reflect the cordial atmosphere that prevails between government officials and experienced newspapermen, even when the latter represent papers hostile to the Administration.

Those who favor taking notes argue that seeing you write down the answers builds the interviewee's confidence in your good faith. The subject will speak more freely, they say, because he knows he will be quoted accurately.

It works both ways. A reporter who can work accurately without notes can focus his attention on the personality and mannerisms of the person he is interviewing. In turn, not being reminded every moment that he is speaking for publication, the subject may speak without reservation. But on the other hand, certain professional men such as scientists, doctors, engineers, and technicians, are more at ease when written notes are taken, for they feel assured that they are being quoted verbatim. And finally, some persons in important or vulnerable positions, such as heads of states,

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will not answer questions or grant interviews at all unless the questions are submitted in writing in advance. No additional questions are allowed during the interview, and frequently the answers are handed to the reporter in writing. When this happens, the only profit the reporter can gain from the interview is the opportunity to see the great man in person, so that later he can describe his physical appearance, his dress, his voice when he said hello and good-by, and the strength or weakness of his grip, if he favored the reporter with a handshake.

Many expert and veteran reporters took copious notes as beginners. Gradually they developed a system of shorthand notes in which they jotted down key words only, and eventually they dispensed with notes altogether, except when recording statistics.

Use Direct Quotes

In general, you would do well to stick to the practice of note taking until you have done enough interviewing to feel confident of your ability to rely on memory. Considerable experience in interviewing is required before a reporter can depend on his memory to reproduce the subject's words exactly for direct quotation. And on this subject of quotes, it can be said generally that the more direct quotes in the story, the better the story. Indirect quotes and description slow down the story. This is true in other forms of writing as well. Compare the old-fashioned novelist who ground out page after page of involved description with the modern writer who speeds action with dialogue. Your story will be easier to write and more convincing to the reader if you can make your subject speak for and about himself in his own words.

Keep the Interview Alive

A young reporter sat at a restaurant table in an Eastern city, interviewing a motion-picture star who, with his mother, happened to be passing through town. The reporter had had no time to prepare the interview, but he knew enough about the star and his career to make a beginning. The year was 1940, World War II was going on, and Congress had just passed the law requiring all Americans between 21 and 31 to register for selective service.

The star's favorite motion-picture roles, his favorite food, favorite sport, views on marriage, and plans for the immediate future were covered in detail. The interview began to lag. The reporter knew there were other questions he wanted to ask but was at a loss for the moment to think of

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any. He was still feeling for a *lead* (see Chapter 5) to the story he had to write. To give himself time to think, he asked a question at random:

"And what is your draft status, Jimmy?"

The Interview Freezes

Silence. The star's mother grew rigid. A look passed between mother and son. The reporter instantly tried to break the tension by asking another question, something about Hollywood. The question was inconsequential. So was the answer. And to every subsequent question the reporter got a polite yes or no. Physically, the star and his mother had relaxed, but mentally they had not. The reporter knew he could stay as long as he liked—the star's publicity sense was too keen to permit him to be rude—but he knew, too, that for all practical purposes the interview was ended. The reporter had killed it by arousing the mother's fears for her son and bringing into focus an area of conflict between them.

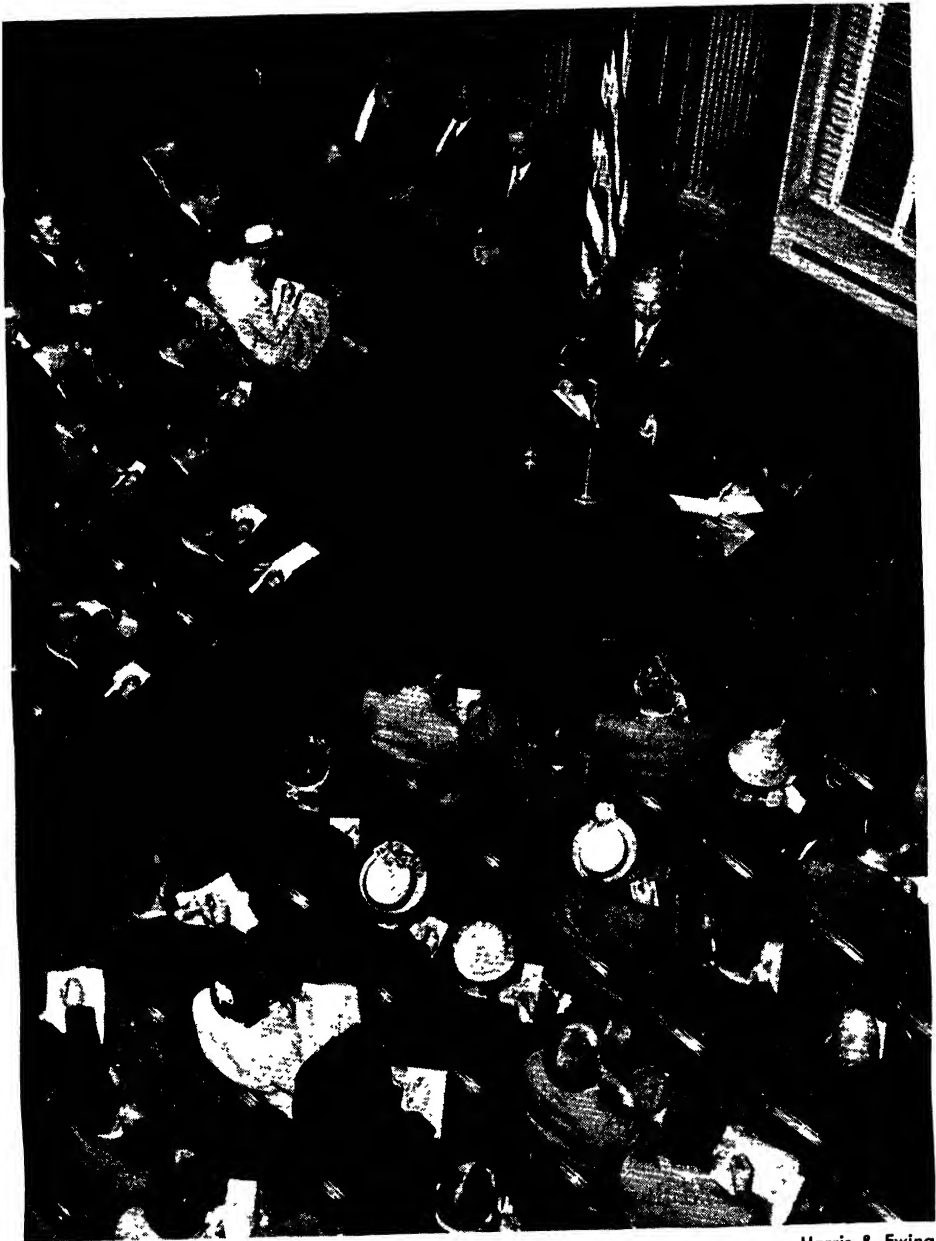
What the reporter didn't know when he asked the question was that the star for some time had been trying against his mother's wishes to volunteer for service, to be rejected each time for some minor physical defect. Later he did get in, and climbed from the rank of private to that of a high officer, not on his reputation as a motion-picture actor but on the reputation he earned as a fighting man. So this story is not told in an attempt to disparage the motion-picture star, but to illustrate a prime *don't* in the art of interviewing: Don't run the risk of freezing the interview until you are sure you have everything you will need for your story.

The question about the star's draft status was perfectly legitimate, and the reporter had every right to ask it. But even though he could not have known the attitude of the mother, he should have known that many mothers were disturbed about the drafting of their sons. He should have recognized his question as a dangerous one and postponed it until the end of the interview.

Frequently you will have to ask dangerous questions, or those you know will embarrass the interviewee. But to keep the interview alive, you should withhold those questions until you know you have everything else you want.

Always Be Courteous

Visitors to a presidential press conference are often surprised to see reporters from newspapers most severely critical of presidential policies chatting amiably with the chief executive and other administration offi-



Harris & Ewing

Brisk and efficient, also conscious of the dignity of their tradition, men and women of the Washington press corps interview President Harry S. Truman in a chamber of the historic former State Department Building, now housing the executive offices of the President.

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cers. While understandable, this surprise is amusing to anyone who knows the newspaper business. These White House correspondents, all seasoned newsmen, know they are accepted *as* newsmen, who report news as they find it and are not held responsible for their paper's editorial policies. They know they can establish their integrity without being surly.

Student reporters, whose papers are not concerned with the high-level politics which creates enemies, should find it just as easy to be affable and polite. Almost always the person you are interviewing has done you a favor by granting the interview. Almost always a man or woman worth an interview is so busy that time spent with you is time that could be otherwise used to good advantage. Evidence that you appreciate the favor will make the interview go smoothly. The best way you can show appreciation is by being cheerful and courteous.

Of course, you should not carry the feeling of gratitude to the length of lapsing into an awed, embarrassed silence, of speaking only when spoken to. Such embarrassment is the mark of inexperience. It shows that the interviewer is thinking too much of himself and the impression he may be making on the person he is interviewing.

Self-consciousness must be overcome, and practice in concentration on the subject of the interview will overcome it ultimately. The more interviews you handle, the easier you will find them.

Read the following report of a presidential press conference and notice the courtesy with which the reporters asked their questions.

Truman Hits Possible Cut In Arms Plan

**President Expects
Congress to Oppose
Big Program Once
Korean War Ends**

By Edward T. Folliard
Post Reporter

President Truman took the lead yesterday in warning against a let-down in the Nation's big arms program once the fighting in Korea is ended.

Paragraphs 1, 2, and 3—only part of the lead, the most important feature.

JOURNALISM AND THE STUDENT PUBLICATION

He made it clear that he expected trouble with Congress in this respect. He predicted that a sincere effort would be made to block the whole thing and he pointed out that Congress has to appropriate the money for the fighting forces.

Mr. Truman, talking to reporters, said that Gen. Omar N. Bradley, chairman of the Joint Chiefs of Staff, was exactly correct in saying that "the worst thing that could happen to us would be to let down our guard." He said that Bradley was remembering, as he was, what happened after World War I and World War II. He said, vigorously, that we can't let our guard down now.

Other highlights of the President's news conference were:

He wouldn't answer a question as to whether this Government has given Gen. Douglas MacArthur specific instructions to pursue the enemy across the Thirty-eighth Parallel in Korea, but reiterated that the matter was one for the United Nations to decide.

Not In Any Hurry

He said he would not be in any hurry to publish the list of the Nation's defense plants, as required by the McCarran-Wood anti-Communist bill. He said such publication would endanger the country, and he added that he hoped to persuade Congress to repeal this section of the law.

He brushed aside all questions about "The Man of Independence," a biography in which Author Jonathan Daniels quotes him as saying that James F. Byrnes "failed miserably" as Secretary of State.

He said that Gen. Dwight D. Eisenhower was always ready to answer his call, but he had not considered him for any appointment recently because there is no position now to which he might appoint him.

At the outset of the news conference, four questions about Daniels' book were put to the President. Asked what he thought about it, he said the book spoke for itself. Had Daniels quoted him correctly? No comment, and he wasn't going to be drawn into a discussion of it. Was the book authoritative? No comment. Had he read the manuscript? A smile, but again no comment.

Hopes for Satisfactory Peace

Asked if he would comment on the "very much improved situation in

Background.

The lead ends here with the conclusion of the summary.

How to handle silence: report it.

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A question brought up an earlier statement.

Background.

The story goes back to the first element of the lead.

Korea," Mr. Truman said he hoped it would wind up with a peace that will be satisfactory to everybody.

He said, in response to another question, that he knew nothing about any "peace feelers" from the North Koreans.

"Mr. President," a reporter asked, "has this Government given MacArthur specific instructions to cross the Thirty-eighth Parallel?"

Mr. Truman said this was a question that he couldn't answer publicly. He said he would give an answer at the proper time, and he reminded the reporter that our troops have not reached the Thirty-eighth Parallel yet.

"Do you consider that he (MacArthur) has the implied authority?" he was asked.

He replied that General MacArthur was under the direct orders of the President and the Chiefs of Staff and would follow those orders.

Asked again if those orders implied the crossing of the thirty-eighth parallel, Mr. Truman said he couldn't answer that question.

U. N. Must Act First

Reminded that he said last week that the matter of crossing the thirty-eighth parallel was something for the United Nations to decide, the Chief Executive said that this was correct. He went on to say that the U. N. would have to act on it first. He appointed MacArthur as supreme commander at the request of the U. N. The U. N. would certainly make a request of him if it had any further orders it wanted relayed to General MacArthur.

"There has been an interpretation at the State Department today," a reporter said, "that the original (U. N.) resolution gave MacArthur the right to go over the thirty-eighth parallel if he deemed it necessary. Can you ..."

Mr. Truman, breaking in, agreed that the U. N. resolution was very broad.

The President was asked if, in view of the turn of events in Korea, he might play a more active role in the 1950 political campaign.

He said that he couldn't answer—that the matter is not settled and that a tremendous job lies ahead in connection with the defense program.

JOURNALISM AND THE STUDENT PUBLICATION

Sincere Effort to Block

"Do you anticipate any letting up at all in this country's defense following the end of the Korean war?" a reporter inquired.

Mr. Truman said that there would be a sincere effort to block the whole thing, but he hoped it would not be successful. No, he said, the Administration would not let down in its efforts a bit, but that money would be necessary and this had to be appropriated by Congress.

"Where do you expect that sincere effort to come from?" a reporter asked.

Surprised, the President asked: Where does it usually come from? How long, he asked of the reporter, amidst laughter, have you been in this town? He then pointed out that there was terrific opposition in the very last session.

Mr. Truman said that he had received many letters and telegrams on his veto of the McCarran anti-Communist bill, most of them favorable. He said, in response to a question, that he would carry out the law as it is on the books, adding that he was sworn to do this. A moment later, however, he said he would be in no hurry to carry out the provision that the Pentagon publish a list of defense plants.

He was asked if William M. Boyle, now in the hospital, would be replaced as chairman of the Democratic National Committee.

Bill Boyle, the President replied, would be back on the job in a week or two and just as good as ever.

Least important element, not included in the lead summary.

Follow the Ball

Occasionally you will find an interview succeeding beyond your expectations. Because good publicity is vital to celebrities, and because some of them have been interviewed so often they know what makes a good interview better than many reporters, they will do their best to help you get your story.

Such a celebrity is one of the foremost contemporary American actresses. Scatterbrained roles earned her fame and fortune on the stage, and the same sort of conduct in interviews brought columns of newspaper space. Shrewd newsmen claim that beneath a flighty exterior she

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conceals a sharp intelligence and knows that her antics always assure her a better publicity story.

When the person you are interviewing, like the actress, takes the ball in his hands and runs away with it—talks on and on, without prompting—let him. Only be sure that he is talking about something you want him to talk about, or at least about something you can use. But when your subject strays from the track too far and too long, be prepared to lead him back. Consult your prepared questions, choose one carefully, and drop it into a lull in his monologue. You can do this without being rude, and with any luck at all, you will soon have him back where you want him to be, talking about the subject in which your chief interest lies.

Whether the interview has been free and flowing or strained and difficult, parting on a particularly cordial note will leave your subject friendly to you, your paper, and your school. People tend to remember acquaintances as they appear and act in the last few moments of a meeting. If the interviewee remembers you pleasantly, this attitude will extend to your story when he sees it, and the chances are he will be pleased with what you have written. If you ever have occasion to interview him again, he is likely to greet you as an old friend.

Is the Subject Hostile?

As a reporter for the student newspaper you will rarely, if ever, have occasion to interview a hostile subject. If you proceed into professional newspaper work, however, you will inevitably draw such an assignment from time to time, as all newspaper people do. It is not too early for you to learn something of the methods developed by professionals in handling such difficult assignments.

Consider Lincoln Steffens, one of the great interviewers of all time. In the course of gathering material for his articles on political corruption, which gained him fame as one of the foremost of the muckrakers, he sometimes went directly to the political boss to ask him how his graft machinery was set up. This forthright approach of the disarming Steffens so tickled some of these bosses that they spent hours with him detailing their machinations, though they knew that what they told him would appear in his magazine series, later reprinted as the book, *The Shame of the Cities*. They refused only to incriminate others, Steffens reports in his autobiography, and they asked only that he refrain from quoting them directly.

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The forthright, good-natured approach is as good as any in an awkward situation. You may be turned away without an interview, or you may have to undergo a disagreeable half-hour in the presence of a subject who does his best to be unpleasant, but in either event you have the satisfaction of knowing that you, at least, have not been rude. Moreover, frankness and good nature will always win more friends and more information than will brusqueness and ill temper.

Remember These Points

Each professional interviewer develops his own technique as he grows in experience, but here are a few tricks common to all—hints that may help you not only with hostile subjects, but also with subjects who may be shy or reticent for other reasons:

1. Save your dangerous questions until the end of the interview. Then if the interview freezes, you will have gathered enough up to that point on which to build your story. This is what the young reporter learned when he interviewed the motion-picture star and asked the ill-timed question about draft status.

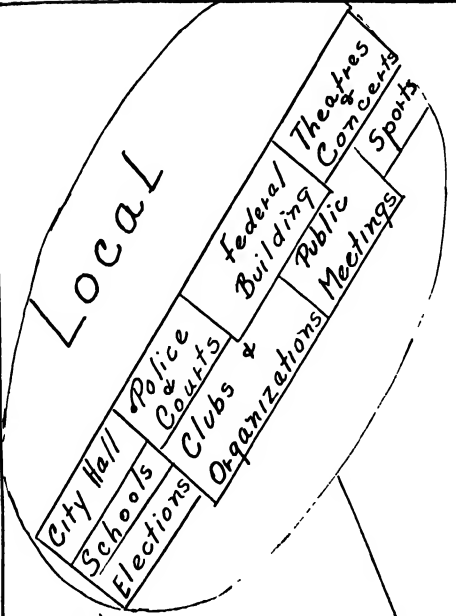
2. Appear to know less about the subject under discussion than you actually do. One of the best of contemporary New York reporters employs as his chief stock in trade a feigned ignorance. People he interviews frequently give away valuable details in explaining something he already knows in general.

3. Keep the questions flowing, one right after another. You may draw a blank on question after question, but sooner or later you will hit on one your subject is willing to answer, and then you will be started. People who work in professions requiring the precise use of words will frequently refuse to answer a question which is merely close to the point, but will answer without hesitation a question they feel to be exactly pertinent. This is especially true of attorneys, who will refuse to give a newspaperman approximate information, but will almost always answer a precise question. Sometimes, too, under a rapid fire of questions, a news source will answer one question involuntarily, and thus give away the information he might otherwise have withheld.

4. Remember that a disagreeable question does not have to be asked in a disagreeable manner. One young newspaperman learned this principle in a hurry one day when he was ordered to telephone the publisher of a competing newspaper to ask if the publisher had sold his paper to a certain political can-

News pours into the newspaper office from city or town, county, state, nation, and the corners of the globe, through the media of reporters' interviews, telephone, mail, telegraph, teletypewriter, cable, and radio. ➔

Where News Comes From



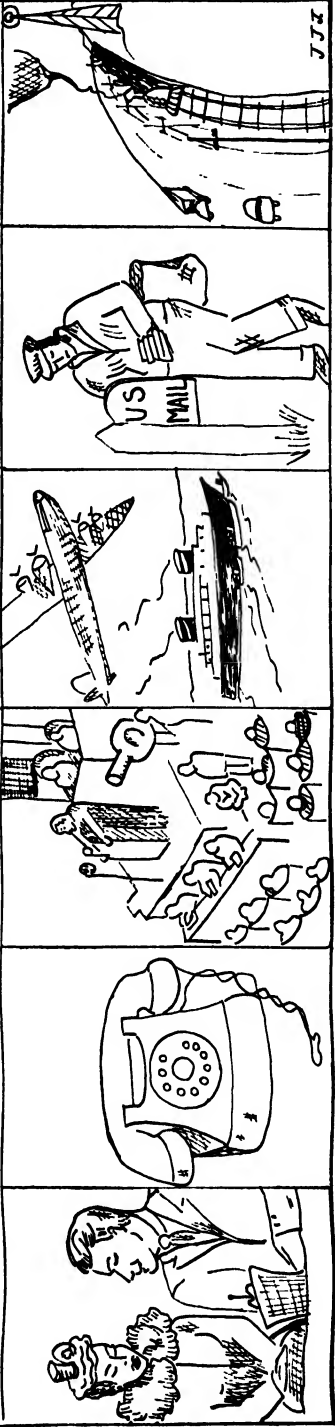
State Capital
County offices

Other Cities
Washington,
States,

foreign
Countries

Your Daily
Newspaper

How News is Gathered



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didate. The question was prompted by the appearance, on the front page of the paper, of an editorial signed by the candidate. The question the reporter had to ask was a difficult one, for at best it implied that the publisher had thrown his integrity overboard. What made it worse was that this publisher had always been friendly to the reporter, indeed had once helped him get a job. In opening the conversation, the reporter carefully explained that he was acting under orders. Then, and only then, did he ask the question. Not only did he get a satisfactory answer, but the publisher remained his friend.

NEWS

What Is News?

All reporting, as remarked at the beginning of the chapter, is basically interviewing. As also was pointed out, the careful preparation which precedes the leisurely feature interview has no place in reporting spot news. You cannot stop to read up on the fire chief's record on the way to a fire, and you cannot expect to get him on the phone to arrange an appointment. He has other, more pressing, business at hand, and so do you.

Even so, some questions can be prepared, some preparation can be made. Certain questions must be asked about any story: *who*, *what*, *when*, *where*, *why*, and *how*. The answers to these questions will determine the lead of your story. The lead, and the questions which form it, will be discussed in detail in Chapter 5.

Meantime, you cannot be expected to go much further in examining newspaper writing and newspaper work without facing the most difficult question you will have to answer in newspaper work. The question is, "What is news?"

The question has provoked thousands of answers. None of the answers is completely satisfactory.

Everyone has heard the classic definition: "When a man bites a dog, that's news." Few people, including newspapermen, know that the author was the celebrated Charles A. Dana, editor of the old New York *Sun*. Dana authored other definitions, less cryptic, less dramatic, but more satisfactory, and among them was this: "News is anything which interests a large part of the community and which has not been brought to its attention." But while more satisfactory, the definition is certainly not completely accurate. For one thing, it is too inclusive. Gossip interests a large part of the community and frequently has not been brought to its attention.

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Wranglers To Sponsor Game Dance

**French Cafe Is Theme
For Affair; Ruth Makey
Announces Committees**

Plans are being rapidly completed for Wranglers' annual after-game dance to be held January 22 in Room 170. The dance is entitled "In a French Cafe." Jim Stier's orchestra was engaged by Tina Lazoff to play from 9:30 until 11:30 p.m. after the Crawfordsville-South Side game.

Ruth Makey is serving as general chairman for the event. She announced that each girl present will receive a flower to wear at the dance. These flowers will be donated by Hoffman's Florist Shop. Attendance prizes will also be given at the dance.

Jack Armstrong is serving as publicity chairman and is assisted by Ivan Lebamoff and Ann Wichman.

*South Side Times, South Side
High School, Fort Wayne, Indiana*

**A straight news story based on a
series of interviews. Which of the
persons mentioned in the story did
the reporter probably interview?**

Gossip Is Not News

Although gossip is the chief stock in trade of some ex-vaudevillists, baseball writers, and song-and-dance men posing as news commentators in syndicated columns and on the air, their antics fail to convince most newspapermen that gossip is news. Sometimes the size of the headline is no true gauge of the importance of the item under it. By the same token, a strident voice pitched in an obligato of clattering telegraph keys and radio sparks may prove little except that a good sound-effects man is on the job. To hint that two celebrated screen stars are contemplating mar-

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riage because they have been seen together in the same restaurant is not reporting the news. It is purveying gossip. When the screen stars apply for a marriage license, or announce that they intend to wed, that will be news.

Similarly, a large part of the community is interested in comic strips, which thus would have to be included as news in Dana's definition. But obviously these are not news in themselves, though they may become part of the news as they did when the creator of "Terry and the Pirates" left his syndicate and abandoned the comic strip, moving over to another syndicate to draw "Steve Canyon."

Plainly, no short definition can completely cover the scope of news. To define is to limit. News has limits. They fall somewhere short of gossip; but they are hard to establish. Perhaps the best way to define news is to describe it, to list its rather broad qualifications. Here are some of them.

News Should Be True

Within the limits of human fallibility, news should be true. The unconfirmed rumor is not news. This would appear to be self-evident. But consider again the gossip columnist and commentator, habitually emitting flashes, many of which are later shown to be quite unfounded.

News Should Be Recent

You are immediately interested in the results of last Saturday's football game, and you want to read a full account of it. You are less interested in the results of the game the week before, even when no account has been published, since word-of-mouth reports will have reached you. A paragraph or two summarizing the game will be enough to satisfy you.

However, the delayed dispatch from other parts of the world may be weeks in transit, and still be front-page news when it arrives. It may be the by-line story of a correspondent who has spent much time behind the fighting lines, and who now throws a whole new perspective on a war.

News Should Have a Local Angle

The nearer to home, the greater, usually, is the news value. For example, news of plans for a new school in your own community is of greater interest than news of a bigger one under construction far away or even in a neighboring community. Plans for a new school across the country may be of no interest to you at all.

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Yet, and this is a qualification of the general rule, if your school is patterned after one thousands of miles away, that fact in itself may be news. In other words, architectural comparison between your school and the distant school becomes news. The writer who can bring news of distant events home to his readers in terms of the effect of those events on their own communities and their lives can look forward to success in the newspaper business. This process, when performed successfully, gives the news a *local angle*.

News Sense Develops

Some city editors like to insist that the good reporter must be born with a "nose for news." What these editors mean, really, is that the indispensable element is curiosity. If you have curiosity, experience and concentration will develop your news sense or "nose for news." But curiosity you must have, curiosity about

1. people
2. how they act
3. what makes them act as they do

If you lack this sort of curiosity, think twice before embarking on a career in journalism. By itself, a desire to write is not enough. If you *do* have this curiosity, almost any other barrier can be overcome. If you do have it and are applying it now on your student publication, you will begin to recognize news when you see it.

While a student of newspapers, you are also a reader of newspapers. Indeed, because you are interested in newspaper work, you will be more alert to news values than will the average reader. Take it as a rule that whatever interests you will interest a large number of your readers. The chief mistake of most beginning reporters is not in reporting events which fail to interest readers, but in neglecting to report those which would interest them.

For example, a cub reporter on a small city newspaper was assigned to cover a society wedding. He was gone from the office for four hours. When he returned he sat down at his desk and began to read an early edition of the paper. Finally his city editor called the cub reporter up to the desk.

"Johnson," he asked, "where's that wedding story?"

"There's isn't any story," the cub replied.

"Whaddya mean, there isn't any story?"

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“Wasn’t any wedding. They fooled around for half an hour, and just as they were about to go in, the church burned down.”

EXERCISES

Part I—Individual Assignments

1. Make a chart showing the possible news areas in the school community, and listing a possible news source for each area. A news source could be a member of the faculty, or of the administration, or of the student body. For example, sports is a news area, but it also breaks down into specific sports areas such as football, baseball, track, sports for girls and sports for boys, and other subdivisions. News sources include the coaches for each of these sports, the team captains, and individual players. Files of newspapers might contain past records of the teams; and exchange school newspapers might tell about the individual performance of rival players.

2. You have been assigned to interview:

- A. The coach of the dramatic club about forthcoming plays
- B. The school principal about the trend of school enrollment
- C. The track coach on the eve of the team’s departure for the state scholastic meet
- D. The superintendent about college choices of graduating seniors
- E. The vocational counsellor about job possibilities for graduating seniors who intend to go to work

Draw up a list of questions you intend to ask each of these news sources. Example: If you were interviewing the school librarian, possible questions to ask might be the following:

- 1) What new books were added to the library this year?
 - 2) How are the books chosen?
 - 3) Which are the favorite books of students? What generally and specifically do boys prefer to read? What do girls prefer?
 - 4) Is the trend in reading tastes of the students toward fiction or non-fiction?
 - 5) How many students make a practice of using the library to prepare for their classes?
3. Clip from your favorite newspaper the following:
- A. A straight news story
 - B. A news interview
 - C. A personality interview

Compare these three stories in a brief written discussion. Be sure to include in what respects these stories are alike and in what respects they differ. Could the

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stories be improved as to organization, content, and completeness? If so, how? For example, do the stories lack information which you think the reader should be given? If so, what information is lacking, and how could it have been obtained? Is information included which, in your opinion is irrelevant to any of the stories? Would any of the stories have been improved by another arrangement of the material by the writer, and if so, by what arrangement?

Part II—Class Discussion

1. From a newspaper or the current issue of a magazine clip three stories based on interviews with some unusual, interesting personality and bring them to class prepared to discuss reasons why the subjects of these stories were considered worth the space. Do the writers of these stories succeed in drawing a distinct portrait of their subjects? What general picture of the subject do they leave in the reader's mind? Could any of the stories you have chosen been improved, and if so, how?

2. Clip three news stories which in your opinion would provide leads for personality-interview stories, if followed up by an alert reporter. Which individual or individuals mentioned in these news stories would in your opinion make good subjects for personality-interview stories? Why? Can you think of three principal questions which you would ask any of these persons in order to bring out the background for a good story?

3. The instructor or any member of the class may pose as a visiting celebrity to be interviewed by the class. Each class member will participate by asking the celebrity questions designed to disclose information pertinent to a story. Then, outside class, each student will write a story to be handed in at the next class meeting. Possible celebrities to be impersonated are the following:

- A. a motion-picture star
- B. the governor of the state
- C. a novelist
- D. a heavyweight boxing champion
- E. a former student at the school who is now a member of Congress
- F. a housewife, mother of five children, who has written a successful play in her spare time

5

Writing the Lead

The Lead Is Basic to All News Writing

NOT every student of journalism—indeed, not every reporter—can expect to be another Ernest Hemingway. Anyone who goes into journalism today solely to serve an apprenticeship before he becomes a famous writer is being false to his employer and to himself.

But the fact is that, beginning with the birth of newspapers, journalism throughout the world has consistently produced great writers. Perhaps the first really expert reporter in English history was Daniel Defoe, the author of *Robinson Crusoe*, which, like most of his other works, was essentially a reporting job.

The world easily forgets that many celebrated authors were once humble newspapermen. One of the greatest reporters of the lot, Rudyard Kipling, left us a token of his days as a journalist in the jingle which serves as the text for this chapter:

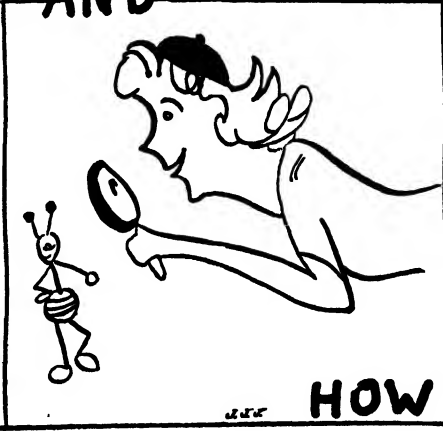
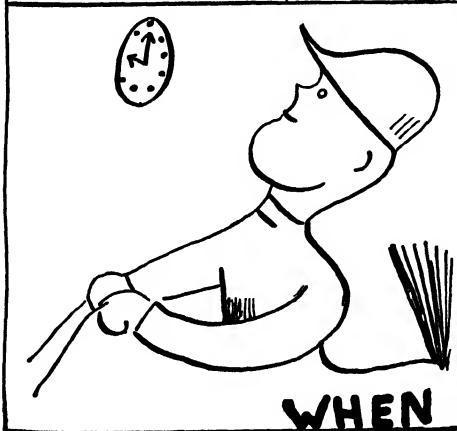
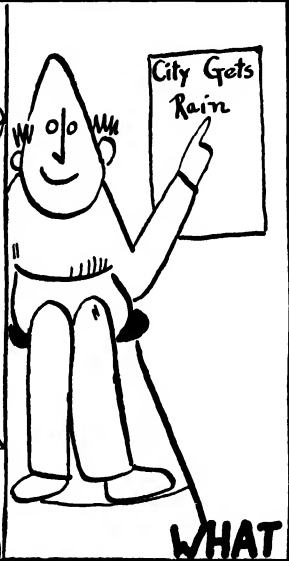
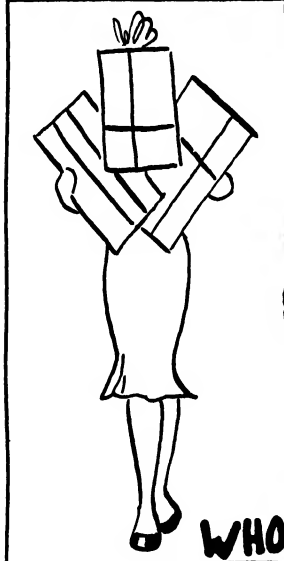
I have six honest serving men;
They taught me all I knew;
Their names are Where and What and When
And How and Why and Who.

UNDERSTANDING THE LEAD

Leads Answer Questions

Teachers of journalism have found that successful news writing depends on a clear understanding of the lead, which begins the story. (“Lead” is pronounced “leed.”) In grading student papers, some teachers

An artist dramatizes the Five W's and the H. The newsman, his imagination less pictorial, thinks of these as people, places, times, events, reasons—and ways. ➔



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weight the lead as 70 percent, counting the rest of the story, however long, as only 30 percent. For, if the student has written a satisfactory lead, he will usually finish with a clear, logical story.

In Chapter 4 the interview was shown to be basic to all news gathering. In this chapter the lead will be shown as basic to all news writing. The lead can make or break the story. It sets the tone of the story at once, and puts the essential information of the story quickly before the reader. Primarily the lead is written for the hurried reader. The scanning of leads and heads (headlines will be discussed in Chapter 8) can give a reader a quick picture of all the essentials in the news. He can come back later, if he has the time and the desire, to read the full accounts.

News writing is easy, once you understand the structure of the lead.

The Lead Is Simple

The lead itself is simple. All you have to do is answer Mr. Kipling's questions: *Who, What, When, Why, Where, and How.*

To that list you will want to add one more question: *Who Says So?*

The lead is the briefest possible summary of the story. What really counts is *how* you write that summary.

CONSTRUCTING A LEAD

The process of constructing a lead is best shown by demonstration. Suppose that your school, Lincoln, meets Washington in a football game this afternoon. As a reporter, you sit in the press box at the field and take running notes on the progress of the game. Your school wins by a score of 14 to 0. Touchdowns were made by Ted Watts, who broke loose around end for 56 yards in the first quarter, and Hobie Owens, who snared a Watts pass in the end zone in the final moments of the last quarter. As the game ends and the spectators straggle out of the stands, you sit in the lonely press box, facing your first real newspaper assignment, organizing and writing the story of the game.

Ask the Questions

You begin by asking yourself Mr. Kipling's questions, plus the one which has been added: *Who Says So.*

Who? Well, obviously, Lincoln and Washington. There are two other names: Ted Watts and Hobie Owens. Perhaps you can get them into the lead, too.

WRITING THE LEAD

What? Lincoln defeated Washington.

When? Yesterday afternoon. As you write the story, the game was played *today*, but the story will appear in *tomorrow's* paper. To readers tomorrow the game will have been played *yesterday*, and so you write it as yesterday. Confusing? Perhaps it is, but you'll soon get used to thinking about stories *as they must appear when they are read*.

Where? At Memorial Field.

Why? Lincoln's superiority over Washington at football. The *Why* is not always stated in so many words, particularly in sports stories. If this story is to appear in *your* school paper, modesty requires that you do not seem to gloat over your defeated rivals. You will do well to tell the facts and let the reader draw what conclusions he will.

How? By a score of 14 to 0, on a 56-yard run by Ted Watts and a pass from Watts to Hobie Owens.

Who Says So? You do, the reporter. (The reporter makes statements on his own authority only when the facts are clear and indisputable. In the stands today were 700 spectators, any one of whom would confirm the results of your own observations. Lincoln did win, and by a 14-to-0 score. Hence you have no need to give an authority for your information.)

Put the Answers Together

Once you have answered the questions, all you need to do is put the answers together and combine them into a sentence or a series of sentences. A perfectly satisfactory lead for the Lincoln-Washington football story, then, would be:

Lincoln's football eleven defeated Washington, 14 to 0, on a 56-yard run by Ted Watts and a pass from Watts to Hobie Owens in a game at Memorial Field yesterday afternoon.

This lead is simple, straightforward, inclusive, and crystal clear. It claims no literary quality. It is simply a summary of events that happened this afternoon at Memorial Field.

IMPROVING THE LEAD

Add Details

Already you may be murmuring, "I can write a better lead than that." Of course you can. If you want to work for the school paper, you will

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have to write a better one. But the difference between the lead above and the better one you would write is largely a matter of background, additional information, and choice of words, rather than structure. Assume that you have some additional information on this same Lincoln-Washington game.

Suppose your school, Lincoln, undefeated thus far in the season, has a chance to win the Tri-County League championship. In this game Washington shows itself to be short of manpower. The Washington regulars put up a good fight, but their squad is small. Ted Watts, injured earlier in the season, returned to the line-up for the first time this afternoon. These three small facts supply the *additional detail* that will dress up your lead considerably. This time you write:

Lincoln's undefeated football eleven, sparked by the return of Ted Watts to the football wars, moved a step nearer the Tri-County League diadem yesterday afternoon by rolling over a battling but undermanned Washington team, 14 to 0, in a Memorial Field game enlivened by Watts' brilliant 56-yard end sweep for one score, and a last-minute pass to sticky-fingered Hobie Owens for the clincher.

Use Colorful Words

Three additional facts, plus the use of colorful words, have dressed up your original plain lead almost beyond recognition. Compare the two leads to find exactly what happened in the process.

Lincoln's eleven became Lincoln's *undefeated* eleven. Instead of defeating Washington's team, it *rolled over* its rivals. Washington's team is now *battling but undermanned*. The scoring plays, a 56-yard run by Ted Watts and a pass from Watts to Hobie Owens, have become a *brilliant 56-yard end sweep* by Ted Watts, *who sparked the team* by his *return to the football wars*, and a *last-minute pass* to Hobie Owens, who now is described as *sticky-fingered*. And in addition, the reader learns that the Lincoln team *moved a step nearer the Tri-County League diadem* by its win.

The reader has reason to be grateful. You have given him a great deal more information than he could have got from the original lead. And, by choosing colorful words to tell your story, you have made his reading pleasanter. Not satisfied merely to inform him, you have undertaken to entertain him, which is permissible in a sports story but not in all other kinds of stories.

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Louisville (Ky.) *Courier-Journal*

Earl Ruby (black suit), sports editor of the *Louisville Courier-Journal*, discusses a decision with an official during a hotly-contested basketball game.

Keep It Simple

You may now be as dissatisfied with the new lead as you were with the first. "It tries to do too much at once," you may say. "So much detail confuses the reader."

You are quite right. Your criticism conforms with the latest trend in newspaper writing. As newspapers reach for wider and wider audiences, they include among their readers people who are not prepared to blaze a trail through long, complex sentences. The second lead above, written not as a model but for demonstration purposes, contains entirely too much detail.

The modern trend is toward simple, short, punchy leads. One promi-

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nent Midwestern newspaper has gone so far in this direction as to eliminate the time element—the *When*—entirely from the lead. That paper has probably overstepped the bounds of clarity in aiming for simplicity. In speaking of its new and radically different style, the managing editor of the paper recently told a teacher of journalism that the cutting out of the *When* element in the lead was the only change of which he was doubtful.

But avoid simplifying to the point of dullness. Nothing can hurt a good story more than flat writing, unless it is overwriting. The happy medium lies somewhere in advance of stodginess and somewhere short of flowery extravagance.

EMPHASIS IN THE LEAD

The Emphasis Comes Early

The important words in any lead sentence are the first three or four. They are wasted if you give them over to weak phrases. A good rule to follow is: *Try to tell the reader in the first four words of the lead what distinguishes your story from every other story of its type.* In other words, tell your reader as early as you can what made today's football game different from last Saturday's or that of the Saturday-before-last.

Place phrases and time phrases—always weak phrases—should usually be avoided at the beginning of a lead sentence. *Where* or *When* leads are appropriate only when place or time are the most important elements in the story. The news story which begins: "Last night in Fairchild Hall," or "At a meeting of the Parent-Teacher Association," or "At 2 o'clock next Sunday afternoon," almost invariably is a badly written story.

If you memorize the ideas in the foregoing paragraph, and abide by them, you will be taking an important step forward in news writing. An examination of hundreds of student newspapers demonstrates that the weakest of all student stories are those which begin with place or time elements.

Frequently one of the five W's can be emphasized to give the lead distinction. For example, if you see the Lincoln-Washington story as a tale of Ted Watts' prowess, use a *Who* lead:

Ted Watts, the star halfback who watched the last three Lincoln games from the sidelines, where he was confined by a strained ligament, made his return to the gridiron a personal triumph yesterday

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by figuring in both scoring plays as his team downed Washington, 14 to 0, at Memorial Field.

A *What* lead would read as follows:

A convincing 14-to-0 win over a sturdy Washington team yesterday afternoon at Memorial Field brought Lincoln's undefeated eleven a step nearer the Tri-County League crown.

If the second touchdown was the one which thrilled the crowd, a *When* lead may be appropriate:

Just two seconds before the timekeeper, arm raised in air, squeezed the trigger, sticky-fingered Hobie Owens snared an end-zone pass from Ted Watts that gave Lincoln a 14-to-0 victory over Washington in their game at Memorial Field yesterday. Excited teammates were pounding Hobie on the back as the game-ending report of the gun was heard.

Rarely, but occasionally, the place itself may be emphasized. For example, suppose that Memorial Field is new, and that the game you are reporting followed a dedication ceremony. A *Where* lead might then be appropriate:

Memorial Field, new headquarters of Lincoln's powerful football Tigers, received an appropriate baptism yesterday when the home forces turned away the Washington invaders by the respectable margin of 14 to 0.

Frequently the *How* of a news story provides you with the logical lead. For example:

Scoring one touchdown on a 56-yard scamper around right end by Ted Watts and another on a last-minute pass, Watts to Hobie Owens, the Lincoln Tigers blanked doughty Washington's eleven, 14 to 0, in their annual game at Memorial Field yesterday.

And occasionally the *Who Says So*, the authority, gives you a forceful lead. If, for example, there was doubt about an official decision in your game, the lead might read as follows:

According to George "Speed" Swenson, former State College football great, who refereed yesterday's Lincoln-Washington game, Hobie Owens' left foot was out of the end zone when he caught a pass from Ted Watts in the closing minutes of the final quarter.

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That's why, in a game-end conference between officials and both coaches, the touchdown was disallowed and the ensuing extra point voided.

Rejoicing Lincoln fans who left the stands celebrating a 14-to-0 victory may be chagrined to learn that the final margin was pared to 7 to 0, but they may find some consolation in knowing they witnessed what has already become the most controversial official's decision of the local season.

This last lead may help to dispel some misconceptions about the newspaper lead. Too often newspapermen themselves tend to look upon the lead as the first sentence of the story, or at most the first paragraph.

Actually, the lead is the *summary* of the story, as was remarked early in the chapter. The lead may be, and frequently is, just the first sentence. But in a long and complicated story the lead may run to two, three, or more paragraphs. One Eastern daily once ran an involved story of a fire, in which the lead ran for a full newspaper column, or almost a thousand words.

The only test for the adequacy of a lead, then, must be this: Does it give in summary the bare outlines of the story, everything the reader would want to know if he could read only the lead? Ideally, leads should be clear and simple and crammed with action; but no matter how short or how long, they must summarize the news story. However, you should always guard against attempts to jam the whole story into one summarized lead sentence. Distinguish always the *lead sentence* and the *complete lead*.

VARIETY IN THE LEAD

The usual order of English sentences is that of subject, verb, and object or predicate noun or adjective. Many news leads begin with the subject of the sentence, but newspaper writers are not tied to that order. If too many subject-verb-object leads appear in the paper, the writing will lack variety. In illustrating one kind of variety, all the sample leads so far in this chapter were written from the same set of basic facts on one football game. Here are a few methods of securing variety in leads by employing grammatical devices. The game is still Lincoln *vs.* Washington.

The Infinitive-Phrase Lead

To stop Lincoln, you've got to stop Ted Watts. That would be the logical conclusion of scouts for future opponents of the Tigers who

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Wide World Photos

Reporters crowd to the scene of action, seeking material for their leads. Newsmen here surround the sedan of John L. Lewis, president of the United Mine Workers of America, as the latter leaves a court session.

watched the 155-pound, swivel-hipped halfback feature in both scoring plays at Memorial Field yesterday afternoon, when the Lincoln football machine ground out a 14-to-0 victory over Washington.

The Participial-Phrase Lead

Led by Ted Watts, who streaked 56 yards around end for one touchdown and passed to Hobie Owens for another, Lincoln's football Tigers whitewashed a spirited but sparse Washington team, 14 to 0, yesterday afternoon at Memorial Field.

Dashing around end for a 56-yard touchdown run, and pitching a strike to Hobie Owens in the end zone for a second score, Ted Watts

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provided all the scoring punch Lincoln needed to subdue a fighting Washington team, 14 to 0, yesterday afternoon at Memorial Field.

The Prepositional-Phrase Lead

Without the services of Ted Watts, swivel-hipped halfback, and Hobie Owens, sticky-fingered end, Lincoln's football Tigers might have had to settle for a schedule-marring tie in their game at Memorial Field with Washington yesterday afternoon, instead of their 14-to-0 margin of victory. In two fast-breaking plays the Tiger stars translated a hard-fought, rugged battle into a shut-out for Lincoln.

The Gerund-Phrase Lead

Kicking extra points after touchdowns is getting monotonous for Jim "Automatic" Wysocki, who sent two more end-over-end boots squarely between the uprights yesterday afternoon when Lincoln downed Washington, 14 to 0, on Memorial Field. The markers were Nos. 27 and 28 for sure-footed Jim, who enjoys the peculiar distinction of being the high-scorer on a squad of triple-threat backfield stars without having one touchdown to his credit.

The Adverbial-Clause Lead

If future opponents of Lincoln's Tigers expect to fare any better than did Washington's doughty eleven, which emerged on the short end of a 14-to-0 score in their game at Memorial Field yesterday afternoon, they'll have to bottle up the forward-passing combination of Watts to Owens. The rifle-armed back and the sticky-fingered end combined to produce one score and dominated the drive down the field for the other.

The Substantive-Clause Lead

That aggressive line play and alert pass defense will slow up, if not stop, Lincoln's high-flying football Tigers, who usually play in the point-a-minute brackets, was demonstrated yesterday afternoon at Memorial Field by a determined Washington eleven which held the home team to a scant 14-to-0 victory.

You may secure variety in your leads in other ways, too. Read the following examples of good leads and notice the differences among them:

The Familiar Allusion Lead. Everyone recognizes this reference, and reads on to see the application.

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The old woman who lived in a shoe and had so many children she didn't know what to do could, no doubt, receive sage advice from some Immaculatans and their parents. Statistics show that there are 84 Immaculatans who come from families with six to 12 children. In this group are 42 families which have six children; 20, of seven children; eight, of eight children; nine, of five children; two, of 10 children; one, of 11 children; and two, of 12 children.

—From *Immaculata News*, Immaculata High School, Chicago, Illinois

The Background Lead. Using a prepositional phrase, the writer relates recent events to those of the past.

In the lowest scoring game since they played Buckley in 1926, the Puyallup Vikings lost to the Sumner Spartans 9-7 in the play-off for fourth place in league standings March 4 at Auburn.

—From *The Viking Vanguard*, Puyallup High School, Puyallup, Washington

The Explanatory Lead. The writer shows a logical relationship between his story and a school program.

In line with the program of the study of atomic energy at WPHS, Dr. E. F. Robacker's E5J class has begun a project surveying the newspaper publicity of atomic energy.

—From *The Orange*, White Plains High School, White Plains, New York

The Rhymed Lead. Use this one sparingly, and only when it fits the story.

*Sharpen your pencils, sharpen your wits;
Bring out the books, or else call it quits!*

Yes, exams will be here next week!

Wednesday morning, April 6, is set aside for English, core, and unified studies; Wednesday afternoon, modern languages.

—From *The Evanstonian*, Evanston Township High School, Illinois

The Proverb Lead. Usually reserved for features, this type of lead lends itself to all sorts of variations—even this one.

"Like father like son" is a well-known proverb, but "like great-great-grandmother like great-great-granddaughter" isn't so common. However it applies to Grace Guion, freshman, and her great grandmother, Sara Jane Skinner.

Sara Jane came to Whitworth, which was then Elizabeth Academy, exactly one hundred years ago when she was sixteen years old.

—From *The Whitworth Whistle*, Whitworth College, Brookhaven, Mississippi

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The Summary Lead. The lead provides the organization for the rest of the story. The writer goes on to tell in detail of the feats of the present members of the squad and then of the graduates.

Two present members of the Washington track squad and three recent graduates won medals in the Junior division of the twenty-third annual Municipal Indoor Track meet at the Baker field house last Saturday night.

—From *The Washington Scroll*, Washington High School, Milwaukee, Wisconsin

The Blind Lead. Names and affiliations are held over to the second sentence to keep the lead simple and free-flowing.

Three Tampa bankers spoke to Plant business classes recently on the constructive idea of banks, their purposes, and the part that they play in the welfare of the community.

These bankers were Richard Delaney, Frank Plumber, and Richard MacCarthy from the Exchange bank, the Federal Trust and Savings bank, and the First National bank respectively.

—From *The Pep O' Plant*, H. B. Plant High School, Tampa, Florida

SOME FINAL SUGGESTIONS

Special types of stories lend themselves to special treatment. For example, the report of a speech may well begin with a direct quotation, a significant sentence culled from the speaker's own words. However, the quotation must be striking, and it must fairly represent the gist of the speech. Be careful here; if the quote itself lacks punch, leading with it only emphasizes its limpness.

Wherever possible, newspaper sentences, and particularly lead sentences, should be in the active voice. "Watts passed to Owens," is a simpler, more direct, and more economical sentence than, "A pass was thrown by Watts to Owens." But avoid distorting the emphasis of the story by striving for the active voice. It is much better to write, "John Martin was elected president of the senior class yesterday" than, "Members of the senior class elected John Martin president yesterday," or "Yesterday the senior class elected John Martin president."

Occasionally, when the news of a story is extremely important, a flat, forthright sentence will serve as a dramatic beginning for your story. For example: "Lincoln High School will close tomorrow afternoon." Usually, however, this device, the so-called *cartridge lead*, which surprises or

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shocks or grips the reader, is reserved for feature stories, which will be discussed in Chapter 15.

Once the lead is out of the way, the rest of the story should be smooth sailing. Hints on making that sailing even smoother appear in the next chapter.

EXERCISES

Part I—Individual Assignments

1. Using the following reporter's notes, write leads for each story. Write only leads; do not attempt at this time to write a complete story. Use only material necessary for the lead. In choosing a lead, you will be helped if you first arrange the notes to answer the main questions: *Who, What, When, Where, Why, How*, and *Who Says So*. Then, examining these results, you can more readily decide which fact or facts should be given to the reader first. An example of this procedure is given at the end of section A below.

A. Annual senior class play . . . tryouts for parts next Thursday and Friday. . . . Announced by Miss Susan Arrowsmith, dramatics director. . . . Tryouts in school auditorium. . . . Title of play, "Seven Keys to Baldpate," by George M. Cohan. . . . Rehearsals to start next week following choosing of cast. . . . Play to run two nights, May 1 and 2. . . . Proceeds to go toward purchase of senior class gift to school.

Example of arrangement of facts under the headings, *Who, What, Where, When, Why, How*, and *Who Says So*. Note that more than one fact can be grouped under any one of these headings. It is your job to decide which arrangement is most immediately important to the lead of your story.

- | | |
|--------|---|
| WHO: | (1) The senior class.
(2) Miss Susan Arrowsmith, dramatics director (also <i>Who Says So</i> , see below). |
| WHAT: | (1) Tryouts for parts.
(2) The senior class play, "Seven Keys to Baldpate," by George M. Cohan. |
| WHERE: | (1) Tryouts at the school auditorium.
(2) Play also at the school auditorium. |
| WHEN: | (1) Tryouts next Thursday and Friday.
(2) Rehearsals start next week.
(3) Play to be given May 1 and 2. |
| WHY: | (1) Customary, since it is the annual senior class play. |

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- (2) To raise money for purchase of senior class gift to school.

HOW: This is a competition, since actors are to be chosen as the result of tryouts.

WHO SAYS SO: Miss Susan Arrowsmith, dramatics director.

B. Mr. James L. Woodman, professor of social studies, announces that his group of twenty-three students studying international government have opened a drive for books to be sent to the school children of Cherbourg, France, to build up depleted English language library. . . . Books in English preferred, but books in any language will be accepted. . . . Campaign will close three months from now, May 1. . . . Textbooks, new and used, are desired, but any work of literary merit will be accepted. . . . Henry S. Sanderson, treasurer of senior class, was chosen by students to head committee. . . . First move in campaign to cement friendship between residents of Cherbourg and of your community. . . . Correspondence expected to follow. . . . Woodman hopes many other students will participate. . . . Friendship will aid students in study of foreign languages, and in understanding other forms of government.

C. Annual trip to Washington, D. C., of sophomore girls studying government will take place January 27 to February 1. . . . Girls will complete midyear examinations January 26. . . . Forty-seven girls will make the trip. . . . Mr. James L. Woodman, professor of government, and Miss Annie M. Semple, home-economics instructor, will act as chaperones. . . . Girls will make the 196-mile round trip in chartered buses. . . . Betty Sarto has been appointed student chairman. . . . City tours and guided visits to points of interest have been arranged. . . . Group will stay in Bristol Hotel.

D. Tri-County Scholastic Forensic League championship public-speaking contest will be held Friday night, January 23, at 8:30 in Municipal Auditorium. . . . Speakers from ten colleges and high schools in Warren, Fulton, and Lincoln counties will compete. . . . Wendy Sampson, sophomore, will represent Lincoln. . . . Also Thomas Warrington, junior, and Edward Sulzborski, freshman. . . . Last year's champion, Harold Schenley, Upper Fulton High senior, will defend his title. . . . Meeting open to public, students of all schools. . . . Warren College orchestra will play. . . . Refreshments will not be served. . . . Contest will be first ceremony in new auditorium.

2. Identify the leads you have written above as to type (*Who, What, When, Where, Why, How, or Who Says So*). Now, examining the notes once more, write a different type of lead for each set. That is, if your first lead is a *Who*

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or a *What* lead, write another which embodies one of the other approaches. This is good practice in rewriting, and is a common procedure on newspapers.

3. Examine the front page of your local paper for three short stories with *Who* leads. Clip them, paste them on a sheet of paper, and rewrite the leads to make them *What* leads.

Part II—Class Discussion

1. From your school paper, clip and bring to class three stories in which you think the leads could be improved. Be prepared to state the reasons why you believe the leads are faulty, and to offer specific suggestions for at least one other kind of lead which, in your opinion, would improve each story.

2. Examine and classify the leads on the first page of your school paper. Is there sufficient variety of leads to avoid monotony? If not, which stories do you believe should have different leads and how should the new leads be written? Bring the paper and your notes to class for discussion.

3. From your local daily paper, clip the following: (1) an accident story, (2) a fire story, (3) an editorial, (4) a wedding story, and (5) a book review or motion-picture review. Identify the type of lead in each.

6

Writing the Story

The News Story Builds Logically, Not Chronologically

A COMMON belief about news writing, held by people outside of the newspaper business, is that all newspaper stories follow a single rigid pattern, and that this uniformity makes for a dead level of monotony.

How valid is this criticism? The preceding chapter on the lead provides some answer. There, with the same set of facts, fourteen distinct types of leads were written for one story. With little additional trouble, another score or more of interest-stimulating leads could have been written.

SECURING VARIETY

Few areas of straight news writing, of course, offer the writer as much freedom of movement as the sports writer enjoys. The sports writer is allowed a special language to cover the special world of sports. A sports story was chosen for demonstration in Chapter 5 just because it affords so much variety. But variety is not the exclusive property of the sports story. Variety can be achieved in the writing of any other type of story, whether it is an account of a flood, a fire, a meeting, a political appointment, or a stroll along the street.

Look for Differences in Treatment

Variety is seen

1. In the work of reporters for rival papers writing about the same event
2. In the work of the reporter who writes for the same edition a number of stories about similar events

The first point can easily be demonstrated. Compare stories about the same event written by staff men for rival newspapers, such as *The New York Times* and the *New York Herald Tribune*, the *Chicago Sun-Times* and the *Chicago Tribune*, or the *Los Angeles Times* and the *Los Angeles*

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Daily News. The facts will be largely the same, but the treatment will invariably be different. Practice in recognizing differences of treatment will help you to get variety in your own stories.

Point two will come into sharp focus if you examine police stories or city-hall stories or court stories in the same edition of any newspaper. Many of these stories were written by the same person, either the beat man or the rewrite man. They represent a conscious effort to avoid monotony by providing variety in structure.

"Easterner" Beat Card

Name:

Date:

News: 1.

2.

3.

Features: 1.

2.

3.

The Easterner, Eastern High School, Washington, D. C.

Some student editors make sure that reporters remember to turn in tips on possible stories and features by distributing beat cards like this to staff members.

Avoid Sameness

The newspaper writer who handles even his routine stories in the same way every time soon ceases to be effective. In writing for the student pub-

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lication, you should be aware of this danger of sameness and strive to avoid it. Any event, however similar it may seem to many that have happened before, has elements of difference. These differences will help you to make an outstanding story out of the report of a routine event.

For example, the senior class dance this year is only one of many which have preceded it over the years. What are the differences? The size of the class, the sponsors, the theme, the decorations of the ballroom? Perhaps the difference lies in the orchestra; or perhaps the lead of the story should be based on the fact that the same orchestra is going to play for the fifth successive senior prom.

The difference, after all, may be only in the way you tell the story. The facts may be the same old facts and the words the same old words; what counts is the way you put them together.

LEADS FOR A NEWS STORY

The same experiment made with the sports story in the preceding chapter can be made with any other kind of story. In this chapter, you will see how various leads can be worked up from the five *W*'s and the *H* with another set of facts, outside the sports area. Remember: the lead sets the tone for the whole story.

At the beginning of Chapter 4, you read of the police reporter who learned that one John Doe, 29, of 1716 South Street, had been arrested for manslaughter as the result of a traffic accident. The dead man, he learned, was Ralph Forster, 36, of 173 Washington Street, who was killed instantly. Police claimed that Doe ran through a red light at the intersection of Main and Smith streets at about 5:30 P.M.

Who? Obviously, the answer to this question is twofold: Doe, the accused; and Forster, the dead man. The death, however, is more immediately important to the story. Thus a straightforward, simple *Who* lead could be:

Ralph Forster, 36, of 173 Washington Street, was instantly killed late yesterday afternoon in a head-on automobile collision on Main Street at Smith.

The driver of the other car, John Doe, 29, of 1716 South Street, was arrested and charged with manslaughter. Police allege that Doe's car ran through a red light.

Ordinarily, the reporter will not write such a plain *Who* lead when the subject of the story is little known in the community. Another way to

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handle the same set of facts is to write what is called a *blind lead*, in which the subject is not immediately identified:

A North Lansing man was instantly killed late yesterday afternoon in a head-on automobile collision at the intersection of Main and Smith streets. He was Ralph Forster, 36, of 173 Washington Street.
(Now pick up the second paragraph.)

The police reporter would write a different sort of lead if either of the men were a prominent citizen. Suppose that Doe is the son of the mayor. Then the reporter's lead will run something like this:

John Doe, 29-year-old son of Mayor Charles H. Doe and Mrs. Doe, was arrested and charged with manslaughter following a fatal automobile crash at the intersection of Main and Smith streets late yesterday afternoon.

Doe, police said, ran through a red light, ramming head-on into a car driven by Ralph Forster, 36, of 173 Washington Street. Forster was instantly killed.

What? The accident itself supplies the *What*. Assuming once again that the accident involves two plain citizens, the reporter might write the following *What* lead:

The head-on collision of two automobiles at the intersection of Main and Smith streets late yesterday afternoon resulted in the death of one of the drivers and the arrest of the other on a charge of manslaughter.

The dead man was Ralph Forster, 36, of 173 Washington Street. The driver of the other car, which, police said, ran through a red light, was John Doe, 29, of 1716 South Street.

Admittedly, this is not so good as the *Who* lead. The difference, however, is a matter of degree. Either lead would be acceptable to any but the most finicky city editor.

Where? The intersection becomes of prime importance if it should be a dangerous junction, known to be the scene of a number of fatal accidents. Then the lead might be:

The Main and Smith streets death trap snapped shut once again late yesterday afternoon, when a two-car collision resulted in the death of one of the drivers and the arrest of the other on a charge of manslaughter.

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Yesterday's was the fifth fatality at this intersection in as many months. The victim was Ralph Forster, 36, of 173 Washington Street, instantly killed when his car was virtually demolished. In charging John Doe, 29, of 1716 South Street, with manslaughter, police alleged Doe ran through a red light.

When? The *When* lead is justified only when the time element is the most challenging single fact in the story. For example, in the following lead, the *When* factor may be considered the cause of the accident:

A scant 10 minutes after city engineers blocked off one side of Smith Street, between First and Main, for repairs yesterday afternoon, a head-on automobile collision at the Main and Smith streets intersection caused the death of one driver and brought about the arrest of the other on a charge of manslaughter.

The dead man is Ralph Forster, 36, of 173 Washington Street. Held for appearance in court was John Doe, 29, of 1716 South Street. Police charge that Doe ran through a stop flag held by a watchman directing traffic in alternate one-way flow through the lane left open by the construction project. Doe's car, traveling at high speed, they said, rammed head-on into Forster's when it was only part-way through the intersection.

Why? For the answer to this question the reporter would again have to look to the cause of the accident. Once he knew the cause, or even had a police theory as to the cause, the lead might be:

Defective brakes were blamed for a fatal automobile collision at the busy intersection of Smith and Main streets late yesterday afternoon, when Ralph Forster, 36, of 173 Washington Street, was instantly killed.

Police are holding John Doe, 29, of 1716 South Street, on a charge of manslaughter. They charged Doe ran through a red light to ram Forster's car head-on.

How? The above lead could also serve as a *How* lead, but the reporter could easily write another in that category if he had the facts to warrant it:

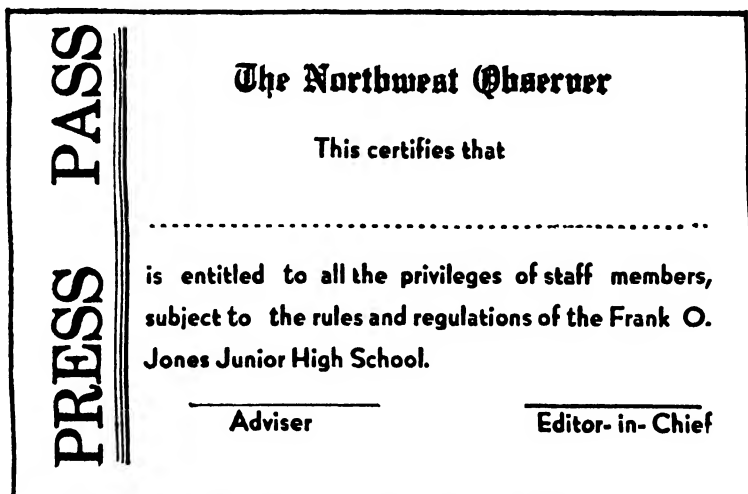
His neck broken when the car he was driving and another automobile collided at Smith and Main streets, Ralph Forster, 36, of 173 Washington Street, was instantly killed yesterday afternoon.

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Arrested on a charge of manslaughter, John Doe, 29, of 1716 South Street, told police the accident was caused by a faulty traffic light.

CAREFUL REPORTING

Note that in all the leads above, the reporter is careful not to place blame directly on anyone. He is always careful in stories of this type. If he is well trained, he will never state flatly that Doe's car rammed the



The Northwest Observer, Frank O. Jones Junior High School, Hartford, Connecticut

A press card will identify staff members to news sources. It may afford the reporter special privileges. Never does it give him rights. Used with discretion, it may open doors to him that otherwise would be locked.

other, but will content himself with saying that the cars collided. He will quote the police as making certain charges, but he will let his readers know that these are police claims, and not his or his paper's. Here is the importance of the seventh question, added to Mr. Kipling's six in the preceding chapter: *Who Says So?* By quoting the police he achieves two ends:

1. He reminds his readers that the quoted material is a claim and not yet an established fact. The reader, recognizing that in this country a man is presumed innocent until proved guilty at a fair trial in the courts, suspends judgment.

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2. He protects himself and his paper in the event of a libel suit to the extent that he has indicated good faith.

BUILDING THE STORY FROM THE TOP

Although news-story leads do not fall into a single rigid pattern, they do follow a certain basic technique, and so does the whole news story. A closer examination of lead and story will show that the story builds from the lead down, from the most significant to the least significant details. Two very sound reasons are behind this sort of organization:

1. The reading habits of the American public.
2. Make-up emergencies which sometimes force the last-minute cutting of a story to fit a space. Already set in type, the story is cut by the elimination of the last few paragraphs.

The average daily newspaper contains many thousands of words. Reading every word would take a great deal of time. Consider a great metropolitan newspaper, for example the Sunday edition of *The New York Times*. How many readers, do you think, can spend the hours—indeed, the days—necessary to examine every word of this mammoth newspaper: the summaries and details of the news from far and near, the full texts of important documents and speeches, the analyses of the news, the special features? Very few indeed.

Newspaper editors know this. They know that there is further competition for the reader's leisure from radio, television, magazines, theaters, books, sports. They know that the reader forms a habit of scanning his newspaper, reading headlines here, a lead paragraph or two there, skipping whole pages in some sections, according to his special interests; and, again according to those interests, settling down to read certain stories in full. Some may read every word printed about the United Nations; others concentrate on the sports page; still others devour the financial section. Thus the news story must be written:

1. To give the hasty reader the essential facts, without distortion, in the headline and the first few paragraphs.
2. To give additional details in descending order of importance for the reader whose interest in that particular story is high.

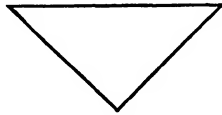
Stories of events all over the world compete for space in the paper. Frequently newsworthy stories have to be reduced on the copy desk. In cutting these stories, the skillful copy editor will trim evenly throughout, in an effort to keep essential information intact. But once the story leaves

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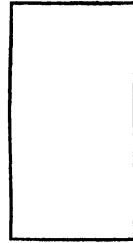
that desk and is set in type, no time remains to exercise such care in cutting. In the composing room, when the need for cutting arises, there is only one answer to the problem, only one rule: Cut from the bottom.

CUTTING FROM THE BOTTOM

When the story appears in print, however, it must be complete to the point where it was cut, even if the cut comes at the end of the first paragraph. The news writer knows and heeds this rule when he prepares his story.



A



B

This method of organizing a news story is generally identified as the *inverted pyramid* style of news writing. (See Fig. A.) Draw that figure on any well-written news story and you will see that the base falls on the lead, or top, of the story, where the heaviest content of information is to be found. The information content gradually dwindles until the very end of the story, at the apex of the inverted triangle.

Another form of writing, the essay, might be represented by a rectangle. (See Fig. B.) No attempt is made to bunch factual content. Information is distributed evenly throughout the essay, and the reader can expect no immediate summary.

Still another form of writing, the short story, might be represented graphically by the conventional triangle. (See Fig. C.) Here it is common



C

practice to withhold essential information from the reader until the end, creating a pattern of suspense. As will be demonstrated in Chapter 15, occasionally a newspaper feature story is constructed in this fashion.

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PRESERVING THE LEAD

With the same set of facts, two stories may be written, one following the pattern of Figure A, the other the pattern of Figure B. The stories are set in newspaper type and in newspaper-column width. What happens when they have to be cut?

THE NEWSPAPER STORY

A woman was badly burned, three firemen were overcome by smoke, and a five-story building was gutted by flames in what Fire Chief Henry K. Simpson called the worst blaze in recent years, when the Frazier Building, at Broad and Tenth Streets, burned last night.

Property damage was estimated at \$250,000 by George K. Frazier, owner of the building, and Chief Simpson said smoke and water damage to adjoining structures would run to more than \$10,000.

The injured woman is Mrs. Henrietta L. Maris, 34, a scrubwoman employed by the Frazier company, who was trapped on the third floor and suffered multiple burns about the face and arms before firemen were able to rescue her by ladder. She was taken to Mercy Hospital, where she was reported in critical condition late last night. Three blood transfusions rallied her waning strength, but physicians said she was still in danger.

The firemen who succumbed while fighting the blaze were Clarence K. George, 28, of 118 Saratoga Street, Henry V. Smith, 30, of Reel's End Lane, and Farley M. Watson, 29, of 17½ North Street. They were revived by the fire department respirator and taken to Mercy Hospital for a checkup before being released.

The \$250,000 damage estimate, Frazier said, includes the build-

THE EXPOSITION (ESSAY)

As Richard P. MacGregor was walking down Broad Street last night at about 8:15, he smelled smoke. At first he thought nothing of it, but as he approached the Frazier Building, on the corner of Broad and Tenth streets, he noticed that the smell increased in intensity. When he saw flames through the Frazier Electric Company window, he turned in a box alarm.

Firemen arrived about ten minutes later and set to work. Meantime, two scrubwomen, Mrs. Mary Davenport, of 231 North Front Street, and Mrs. Harvey Sanderson, of 122 Chestnut Street, had escaped from the burning building by the front door. They told firemen that Mrs. Henrietta L. Maris, 34, also a scrubwoman, was trapped on the third floor. They said they called out to her to warn her, but thought the flames swept up the stair well, cutting off her route of escape.

Eventually, George Wallace, a fireman, climbed a ladder to the third floor and was able to extricate Mrs. Maris and carry her on his back to the safety of the ground. She was badly burned about the face and hands.

While fighting the blaze, three firemen were overcome by smoke. The men, Clarence K. George, 28, of 118 Saratoga Street, Henry V. Smith, 30, of Reel's End Lane, and Farley M. Watson, 29, of 17½

WRITING THE STORY

ing and its furnishings, the stock of the Frazier Electric Company, which occupies the ground floor, and equipment, records, and furnishings of the offices on the four other floors.

Two other scrubwomen, Mrs. Mary Davenport, of 231 North Front Street, and Mrs. Harvey Sanderson, of 122 Chestnut Street, were working on the ground floor when they heard fire sirens and smelled smoke. They called to Mrs. Maris to warn her and then escaped by the front door. Apparently the flames, which were reported to have started in overheated rubbish near the basement furnace, swept up the stair well and trapped her.

The third floor was a mass of flames, and Mrs. Maris was badly burned before Fireman George Wallace was able to reach her, by way of a ladder to a Broad Street window, and carry her on his back to safety.

The fire was discovered by a passerby, Richard P. MacGregor, of 78 North Street, who turned in a box alarm at 8:15.

Firemen fought the blaze for five hours before bringing it under control.

North Street, were revived by the fire department respirator and taken to the Mercy Hospital.

Firemen fought the blaze for five hours before getting it under control. Meanwhile, Mrs. Maris was taken to Mercy Hospital and examined. She was given three blood transfusions. Later, physicians reported that she was rallying, but said that she was still in a critical condition. The three firemen who had been taken to the hospital were released.

George K. Frazier, owner of the building, estimated damage at \$250,000. He said this estimate included damage to the building and its furnishings, the stock of the Frazier Electric Company, which occupies the ground floor, and furnishings, equipment, and records of the offices on the four other floors. Fire Chief Henry K. Simpson said smoke and water damage to adjoining buildings would run to more than \$10,000.

These stories are of about equal length. The news story may be slightly longer, because some of the material in it is repeated. Suppose each of them was cut at the end of the second paragraph. Look at each story and see what has been lost.

The one in the left-hand column, the news story, still gives the reader a fair idea of what happened, to whom, when, where, why, and how. Some of the dramatic detail has been lost.

But what about the story on the right? Notice first of all that in the cutting Mrs. Maris has been left trapped on the third floor of a burning building. The reader will know more than he needs to know about Mr. MacGregor's evening stroll, but he will never know what happened to

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Mrs. Maris. Did she live or die? Nor will he know how much property damage resulted, or that three firemen were overcome by smoke. In short, the reader has been robbed of almost all the news.

KEEPING TO LOGICAL ORDER

Why was the story on the right spoiled when it was cut? Because it was written in chronological order. That is, it was organized in adherence to a strict time sequence, beginning at the beginning, in time, with Mr. MacGregor's walk and the discovery of the fire, and working straight on through to the end.

Start at the Point of Reader Interest

From this comparison, a prime rule of news-story organization may be deduced: *Write news stories in logical, not chronological, order.* The fact that the story started, in time, with Mr. MacGregor and his stroll makes no difference to the skilled news writer. The reporter wants to start at the point of reader interest, rather than at the actual beginning in time. Thus in this story, as in many others, he actually begins at the end.

Another way to put this is to say that the good newspaperman gives his readers the results first, and then works from results to their causes. In the pattern of many a great event, the last thing which happens is the most important. The newsman is alert for the key event, the event which gives meaning to the whole. And even if this event happens last, he will put it first in his story.

News Often Breaks Late

Stories of public meetings and speeches bring this principle out clearly. In routine parliamentary procedure, new business generally comes as the last item on the agenda. Yet, obviously, it is the new business which makes the real news. Thus the end of the meeting often establishes the lead of the story. The reporter will sit patiently through committee reports, suggestions for the good of the organization, ceremonies, and old business, waiting for the introduction of new business. Finally the group which is holding the meeting, after doing nothing newsworthy for several hours, determines, as the last item on the agenda, to give \$50,000 to the Community Chest. What is the reporter's lead? "A gift of \$50,000 to the current Community Chest campaign was approved last night at a meeting of the West End Civic Association. Other business included. . . ." His

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wait was not in vain, for the new business, which came at the end of the program, gave him the beginning of his story.

Work Back from the End

The skillful public speaker frequently reserves the best part of his speech, the clinching argument, the most startling statement, the most important message, for the end. He wants to hold his audience with logical argument building up to that point, wants them to leave the hall with his important words fresh in their minds. He can do this because he has an advantage over the writer. In the first place, he knows his audience is prepared to stay with him until the end. Moreover, the public speaker has the advantage of his physical presence, his gestures, his facial expression, his tone of voice. If he is trained in his art, he can hold his audience by the power of his oratory until he is ready to give them the message, the meat, of his talk.

The news writer has no such hold over his readers. He knows, instead, that his readers are ready at any moment to turn on the radio or go out to the movies. He knows that his readers want to know what happened, and want to know right away. So he begins his story of the speech with the important message the speaker put off until the end. He has the consolation of knowing that however little his readers absorb of his story, if they read only the first paragraph they will find in it the kernel of importance in the speaker's message. Stories of speeches, like meeting stories, usually begin at the end, in point of time, and work back toward the beginning.

Look at an *obituary*, or death notice, in your local daily paper. An *obit*, as newsmen call this kind of story, when competently written is a capsule biography. But does it start with the individual's birth, which would be the beginning in point of time? No, the news, and hence the reader's interest, lies in the fact that the individual died, and where and when and perhaps why. Thus the news writer begins with the actual death and follows with the account of the individual's achievements, both good and bad, working in the date and place of his birth, the record of his work, and the names and perhaps the occupations of his survivors.

Time Sequence Is Scrambled

Such disregard of the time sequence is not limited to reports of meetings or speeches, or obituaries, but will prevail in stories throughout the paper. The reader's interest, and hence the writer's, is always on the facts,

JOURNALISM AND THE STUDENT PUBLICATION

and not the order of their occurrence. In writing the story of a speech, the writer sometimes completely rearranges the order of utterance. For the reader who wants to read every word the speaker said, in the order in which he said it, some newspapers will publish the full text of the speech elsewhere in their columns. Generally, however, only the most important speeches, such as a presidential address, are printed in full.

If you will look back at the news story of the Frazier Building fire, you will see how it jumps about with little regard for continuity of time. The story begins with an overall summary, the most important results of the fire; jumps backward in the third paragraph to Mrs. Maris' entrapment in the burning building; then forward to her arrival at the hospital and the hospital report on her condition. From there it hops back to tell what happened to the firemen, then forward again to Mr. Frazier and his estimate of the damage. Another backward swing in the next paragraph tells of the escape of the other two scrubwomen; then, briefly, the story goes forward once more to Mrs. Maris and her rescue. Even the final paragraphs skip about twice in time, all the way back to the discovery of the fire and then forward more than five hours to the point where the firemen managed to get the blaze under control.

Does this scrambling of the time sequence confuse the reader? On the contrary, it helps him. The story does not follow the usual time sequence, but it is not organized on a helter-skelter basis. It is organized by putting first things first, following the principles of what newsmen call "logical order."

Read the following story, which appeared under the headline "State Oleo Bill Near Legislative Approval":

SACRAMENTO, June 16.—A bill to let California housewives buy margarine with the coloring already mixed in was only a couple of short jumps from final approval in the Legislature today.

The State Senate passed the bill late yesterday after spirited but futile opposition. The vote was 34-4. The measure now goes back to the Assembly, which had passed it earlier, for concurrence in Senate amendments preventing the use of colored margarine in restaurants.

Then it goes to Governor Earl Warren for signature. He declined last night to say what he would do when it got to him, but he is expected to sign it.

INSURANCE BENEFITS

In other action the Senate social welfare committee:

1.—Recommended passage of a bill to increase state disability insurance benefits from \$25 a week to \$30, and reduce employer payments to the unemployment insurance fund by 16 million dollars annually.

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2.—Defeated for the second time a Warren-supported bill to give an additional \$9 daily for 10 days in disability benefits to hospitalized workers, and another measure to double disability benefits in hospitalized cases.

Final approval of the margarine bill won't lift the color ban immediately. Like other bills without an "urgency" clause, it won't go into effect until 90 days after the Legislature adjourns—about next Oct. 1.

FEDERAL OLEO TAX

The colored margarine will cost at least 10¢ a pound more than uncolored. There's a Federal tax of that amount on colored oleo, though attempts are being made in Congress to repeal the tax.

There were two developments, meanwhile, in legislative attempts to put more taxes on horse-race tracks.

Senator Randolph Collier (R., Yreka) cut the proposed tax in a bill he is sponsoring from \$3,200,000 to \$1,200,000. He had reduced the rates yesterday from an original four-million-dollars a year.

He said state financial officials had told him the tracks could not stand more than a \$1,500,000 tax increase.

In the Assembly Laughlin Waters (R., Los Angeles) gave notice he would move to withdraw from committee a bill raising track taxes by four million dollars. The bill is sponsored by Governor Warren and got a hearing in an Assembly revenue and taxation subcommittee Tuesday night.

Mr. Waters apparently was trying to beat a deadline set by a rule preventing each house of the Legislature from considering its own bills within two weeks before final adjournment. The Assembly yesterday set a tentative adjournment date of two weeks from today.

—From a story by Lloyd Lapham in the *San Francisco News*

This story about the oleo bill shows complete rearrangement of time sequence. Note that it starts with a statement of the present status of the bill. The second paragraph begins with past action and continues with future possible action. The third paragraph begins with future possible action, and goes on with a report of what the governor said, in past time. A summary of other legislative action on other measures the preceding day follows, not necessarily in the order of importance. Then the story adds more details about the bill with which it started. It ends with another summary of legislative matters, not necessarily in chronological order.

PUTTING YOURSELF IN THE READER'S PLACE

How do you judge relative significance? How do you tell what to give the reader first, and what to leave to the end?

This is not quite the puzzle it may seem to be. The average reporter's answer might be discouraging to the beginning reporter. He would say,

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perhaps, "It's something you pick up as your experience grows, a sort of sixth sense."

True enough, your news sense will grow with experience. But you need not undergo a long trial-and-error process before you begin to develop it. One principle can give you a start: develop the knack of putting yourself in the reader's place.

In approaching any story, ask yourself what you, as the reader, would want to know first. By this same process of selection you can choose the next most important fact or set of facts for the second paragraph, the next for the third, and so on down to the end, when you have nothing left to tell. When you have nothing left to tell, all you do is stop. The news writer feels no responsibility to the reader to shape an ending. The last paragraph or the last several paragraphs, you will remember, may have to be cut.

A common mistake of the beginning reporter is to assume that all readers share his special interests. Thus he tends to overwrite certain types of stories. Remember that your reader may not share your intense feeling for Beethoven or Benny Goodman. Remember, on the other hand, if you have no interest in music, that many of your readers do.

You may think that your readers are only your fellow students. But are you sure? Remember that your paper goes into the home. Perhaps half your readers are alumni, parents, or friends of the school. You will want to bear their interests in mind.

DIRECTNESS

Since good criticism of your work will help, you should welcome the criticism of your teacher or faculty adviser. You can also learn to criticize your own work by watching what happens to it after it leaves your hands and undergoes correction at the copy desk. Keep carbons of your stories and check them with the printed versions.

Remember that you can learn by reading other newspapers regularly and critically. In reading them, you will see that the best news stories are written in clear, spare, and direct language. News writers aim for the exact word; editors frown on wordiness. The language of the newspaper, often almost bare, always simple and to the point, is called *news style*.

Here are a few suggestions to help you achieve this sort of style. Note that these suggestions apply not only to news writing, but also to all good writing. Perhaps you will find them useful in other writing courses.

WRITING THE STORY

1. Avoid saying the same thing twice. Redundancy is the fault of the writer whose word sense lacks nicety. There is no need to write "At 8 o'clock P.M. tomorrow evening." Anything that happens at 8 P.M. must happen in the evening. Watch your writing for such phrases as "the inventor of the first airplane" or "present incumbent" or "experienced veteran" or "man-eating cannibal."

2. Eliminate articles (*a*, *an*, and *the*) when they do no real work in the sentence. "The proposed amendment of the student council constitution occupied the debaters of the senior class last night," is better rendered as "The proposed amendment of the student council constitution occupied senior class debaters last night."

3. Avoid trite or hackneyed phrases, otherwise known as *clichés*. Here are some examples: "damsel in distress," "sadder but wiser," "gone but not forgotten," "warm, human document," "strong, silent type," "fair members of the opposite sex." When they were first coined, years ago, such phrases were striking, but by now they are worn out. Worse, they reveal a lazy writer, a lazy thinker.

4. Choose adjectives carefully. The French have a proverb: "The adjective is the enemy of the noun." Stronger and more meaningful than "John Smith, active in local banking circles," is, "John Smith, president of the First National Bank." Be on guard against such adjectives as these: "prominent," "renowned," "famed," "popular," "attractive," "beautiful," "handsome." Use them sparingly, if at all.

5. Avoid euphemisms, words used in an unnecessary attempt to spare the reader's feelings. "The remains" is not a good synonym for "corpse." If you must have a synonym to avoid endless repetition, try "body." If you mean "legs," do not say "limbs"; arms are also limbs. In general, use "woman" instead of "lady" and "judge" rather than "magistrate." A "casket" can contain anything from jewels to marbles. A "coffin" contains a corpse.

6. Be suspicious of the unusual word. The unusual word may be an exaggeration; if not, it may disturb your reader. Use "mishap" when that word applies, and not "disaster," and refrain from calling a chimney fire a "holocaust." "Declared" is a word which frequently can be used instead of "said," but they do not mean the same thing, and "claimed" has a still different shade of meaning.

One city editor briefs every new member of his staff on the proper use of one word. "Only God," he tells the newcomer, "reveals."

EXERCISES

Part I—Individual Assignments

Skill in sifting facts to find a good lead and in weaving the rest of the facts into a well-knit story grows with writing practice. On the basis of the knowl-

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edge you have gained from a careful study of these last two chapters, from constant examination of the best examples of news writing to be found in your favorite newspaper, and from class discussion, do the following exercises:

1. For each set of notes on pages 81-82, write new leads and a complete story.

2. Clip from your favorite newspaper five stories of reasonable length (three or four inches long). Study them carefully, making notes of all the important facts in each, in the manner prescribed in the example at the end of Exercise 1 A on page 81. That is, arrange the facts to answer the questions *Who, What, Where, When, Why, How, and Who Says So*. Now put the clippings aside and, working only from the notes you have made, rewrite the stories in your own words. Compare your rewrites with the original clippings. Have you improved the leads or the organization of the stories? Write a few words stating why you think your rewrites are better, or worse, than the originals. Hand in the results, including the clipping.

3. Perform this same experiment with a copy of your student paper, clipping five stories, making notes on them, and writing your own versions. Again compare your work with the clippings and hand in the results.

4. Rewrite the following in straight news-story style. Remember to follow the logical, not the chronological, order.

A. Last month, members of the Spanish Club met to make plans for their annual banquet. Mary Blondell and Jonathan Brunet, seniors, were named co-chairmen. There are thirty members of the club. It was decided to hold the banquet at the school auditorium. Mr. James F. W. Higgenbotham, Spanish teacher, announced that members of the home economics class, of which Miss Norma Shearon is the teacher, had offered to cook and serve the meal. Last night the banquet was held in the school auditorium. More than 300 persons were present, including parents and friends who were invited guests. Last night the annual prizes for proficiency in Spanish were given. These were bronze medals awarded to Hazel Española and Albert François. Hazel is a junior and Albert a senior. The awards were presented by Mr. James F. W. Higgenbotham, Spanish teacher.

B. At 2:30 P.M. yesterday, James Miller, Lincoln's fleet-footed miler, dug his spikes into the cinders of the track in Memorial Stadium, and crouched down to await the starting gun. Lined up alongside him were three other runners competing for the all-state championship. They were Albert Appleyard, fast pacer from East Standish, Samson Yardarm, of West Grandjon, and Tracy Trusmith of North Goudy. The starter pulled the trigger of his gun and the runners were off. Appleyard, who ran away from the field last year to win the championship, took an immediate lead

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and set a fast, relentless pace. Yardarm trod close on his heels. Miller brought up the rear, at least 25 yards behind. Thousands of spectators rose from their seats to cheer their favorites. Miller tailed the parade for several laps of the track. Halfway through the last lap, Miller started edging up. Trusmith, who seemed to have gone lame early in the race, had dropped out. Miller's spurt brought him quickly to the heels of Yardarm, whom he soon passed. He began edging up on Appleyard, who, though still running strong, seemed to have reached the limit of his speed. Miller and Appleyard ran side by side till they were within some 10 yards of the finish line when, with a fresh burst of speed, Miller edged ahead, and broke the tape to win the event and capture the all-state championship. Incidentally, he broke the all-scholastic record, pacing the distance in the time of 4 minutes, 30 $\frac{3}{4}$ seconds.

Part II—Class Discussion

1. Be prepared to go to the blackboard and transfer to it notes you made for one of the stories you examined in Part I, Exercise 2. This is the breakdown of the facts of a story under the five W's, the *How*, and the *Who Says So*. Such blackboard breakdowns will provide visible material on which to base class discussion of possible leads and logical arrangement of the facts of the stories.
2. Examine the top stories on the front page of today's daily paper. (The top stories are headlined at the top of the page, and usually run to considerable length.) Discuss the following in relation to each story:
 - A. Identify the lead sentence used. On which of the five W's is the lead based? If not based on any of the W's, what kind of lead is it?
 - B. What other facts in the lead paragraph of each of these stories might have been brought up to make a different lead sentence? Can you frame such a lead sentence?
 - C. How are the facts of the story organized? Where could the story have been cut, and still be a fairly complete story? Would any essential facts be eliminated from the story by such cutting, and would the sense of the story be materially changed?
 - D. Follow this same procedure (A, B, C, D above) with the lead stories in the most recent issue of your student paper.

Editing the Story

The Copy Pencil Must Be Wielded with Care

IF you walk into the city room of any big daily newspaper, you will see several men sitting around the rim of a horseshoe-shaped desk facing a man who sits in the center. This is the *copy desk*.

The men on the rim are copy editors or copyreaders (the terms are used interchangeably) and the man in the center, or the *slot*, is the chief copy editor, or *slot man*. They are the guardians of the paper's reputation, for on their vigilance depends the accuracy of every story that appears in print.

THE COPYREADER

Some newspaper shops have several of these desks, each devoted to a particular kind of copy: city stories, wire stories, sports stories, and special departments. On other papers, all copy goes over one desk, called a *universal desk*. On small dailies, and particularly on weeklies, copy editing may not be a special function at all, but may be done by the reporter who writes the copy. Story and editing will then be checked by the editor.

But whatever the system, copy is edited on all publications. The reading or editing of copy is the first step in the editorial process.

Why Read Copy?

Many a reporter has asked that question in an outraged wail when he has read his story in print. Indeed, you can always find morose reporters who will insist that copyreaders exist only to make as many alterations in copy as possible. But here speaks wounded pride rather than reason. The fact is that the copyreader who finds he has to make too many alterations in a story will not bother with it at all. He will turn it back to be rewritten, and the reporter whose stories bounce too often will soon find himself looking for another job.

EDITING THE STORY



Milwaukee (Wis.) Journal

The copyreader edits the full story, then writes his head. Careful copyreaders double check their editing.

On most newspaper staffs, however, the copyreader bears the final responsibility for the printed story. Far from being on the job just to annoy reporters, he is happiest when copy passing under his blue pencil needs no alterations at all. (In practice, copyreaders use an ordinary pencil with soft black lead, but the term *blue pencil*, of doubtful origin, has long been associated with the editorial process.) As the last person to see the story before it goes to the machines to be set in type, he may be compared to the inspector on the production line. His job, so to speak, is to see that every nut and bolt is in its proper place and properly tightened.

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The copyreader is not to be confused with the proofreader, who has nothing at all to do with the story as such. The proofreader's job is to compare copy with the proof of the story in type, checking to see that the printer followed copy exactly in setting it, and marking for correction any typographical errors that may have crept in.

The Copyreader Is an Editor

The copyreader is an editor who performs three distinct functions.

1. He checks the story for grammar, for spelling, for proper choice of words, for clarity, for coherence, for emphasis, for good taste—in fact, for all the things that make or break a story. He checks it, too, for errors of fact.

2. He writes the headline under which the story will appear in print.

3. He marks on the copy instructions for the linotyper to follow in setting it in type.

On all commercial publications, the copyreader performs one other highly important function: he checks the story for libel. (A few newspapers, such as the New York *Herald Tribune*, hold the reporter finally responsible for the story, particularly in regard to organization, accuracy, phrasing, and completeness. On such papers the copy editor's responsibility is correspondingly diminished, and he will make changes only when he finds obvious errors in fact, or lapses in grammar or spelling.)

If you watch a copy desk at work, you will note that the head of the desk, or slot man, examines each story as it comes to him, marks it, and *deals* it to one of the men on the rim. The marks the slot man makes are symbols to indicate what he wants the copyreader to do with the story. They indicate the type and size of head to be written, whether and how the story is to be boiled down.

The copyreader does not need to be told to watch grammar, spelling, and word usage; those instructions are always understood. If he has a doubt about the spelling of a name or the correctness of an address, he will check with the reporter who wrote the story. When the reporter is not immediately available, the copyreader will check directories.

Often the copyreader on a big daily is a human encyclopedia. Big-league box scores and batting averages for years back may be filed away neatly in his mind. If the names of the presidential candidates in the election of 1828 suddenly become important to a story, as they might, the

EDITING THE STORY

copyreader may name them instantly. Furthermore, he can probably tell you who won the election by what margin, the total number of votes cast, the campaign issues, and a lot of other pertinent information. To supplement his personal store of information, the copyreader keeps reference works at hand—a good unabridged dictionary, a good thesaurus, a compendium of famous quotations, *The World Almanac*, *Who's Who in America*, and handbooks, atlases, directories, guidebooks, encyclopedias, and reference works in special fields.

As a general rule, the men around the rim of a metropolitan copy desk are specialists of one kind or another, and the slot man knows which one should get a political story, which a medical story, and so on.

\ THE COPYREADER'S SHORTHAND

He Uses a Universal Language

In handling a story, the copyreader uses a set of standard symbols to tell the composing room how to set the story in type. These symbols speak a definite language, universally understood in every composing room in the land. They constitute a shorthand language, which with one stroke of the pencil gives the compositor detailed instructions that otherwise would take sentences to express. Since these symbols are a language, they must be used with care and exactitude. Learn them well and apply them properly, and you will get the proper results. If you use symbols of your own invention, you will find yourself in the position of a person addressing a group of people in a language foreign to them. You might as well be talking to yourself.

What Are the Essential Marks?

On page 106 these symbols are reproduced. Note that they are few and easily learned. A good copyreader never needs to stop to think which one to use. He knows them as well as he knows the letters of the alphabet and uses them as readily. Practice in using them, as prescribed in the exercises on pages 119–120, will soon make you master of the symbols too.

Those are all the essential marks. A few more are used by the most meticulous copyreaders on big city dailies, but they are not important to us. Nor is it necessary for the school-paper staff to set up a copy handling routine as complicated as that of the big city daily. You will have no need

JOURNALISM AND THE STUDENT PUBLICATION

The Copyreader's Marks

Capitalize	≡	trip to New <u>Y</u> ork. <u>t</u> he students...
Small capitals	=	<u>N</u> ew <u>Y</u> ork, N.Y., June 16
Boldface	~	Honor students included: <u>Henry Muller, Jane Watson...</u>
From capitals to lower case	/	Jones <u>J</u> unior <u>H</u> igh <u>S</u> chool, center of <u>L</u> earning
Close up	—	on a pass f from the 30-yard line.
Insert	^	every ^o ne present. The instructor ^o from a... <i>lecture</i>
Paragraph	L	the report. <u>Four</u> seniors stand at the...
Transpose	~	The speaker the traced the of history...
Strike out and close up	= ↑	He said that he would speak. However at...
Separate the letters		This time he students cheered.
Spell it out	O	from the (5) girls the (prof.) said...
Use numerals or abbreviate	O	Doctor Jones said the petition was signed by (thirty-seven)...
Run it in	Z	at the time. When the play was over, the...
Restore original copy	... <i>etc</i>	this was the time when everyone, <i>etc</i> over the faculty...
Supply comma or semicolon or colon	↗	not so simple, he said, as it sounds, the players agreed...
Supply period	(X)	before they left the room. At that point...
Set italic	—	the word <u>mine</u> .
Supply quotation marks	" "	"I've been reading 'Evangeline,'" she said.
End story	#	
More to this story	(more)	

The copyreader's working tools, in addition to paper, paste, scissors, and a plentiful supply of pencils, are the marks reproduced above.

at this stage to set up a big copy desk, for most of your copy will be processed by only a few persons. Initial copy editing will be done, of course, by the writer himself.

In deciding when to abbreviate and when to capitalize, in choosing between old and new spelling forms, and wherever else conformity is a

EDITING THE STORY

virtue, the copyreader will be guided by his paper's style. Style, in this sense, is little more than an expression of individual taste (usually the publisher's), and a determination to make all copy in the publication uniform. Thus, if the publisher prefers the spelling "catalog" to "catalogue," the word, whenever it appears in locally set copy, will be spelled "catalog." (Not all copy is set in type locally. Some national advertising reaches the newspaper in the form of electrotypes or mats, both of which are forms of reproducing type and illustrations in large quantity. Some newspapers use a certain amount of editorial material supplied in mat form by national services. The latter material is often referred to, somewhat scornfully, as *boiler plate*.)

Up Style and Down Style

Styles vary with individual papers and individual tastes; but, in general, newspapermen speak of two types of style: *up* and *down*. An up style runs to generous use of capital letters, full forms of words, and old-style spelling; whereas down style is characterized by the use of lower-case initial letters on all generic terms, abbreviations whenever possible, and modern spellings. "George E. Smith, Secretary of State," would be recognized as *up* style, while *down* style would call for: "George E. Smith, secretary of state." The two styles would agree on "Secretary of State George E. Smith." (Titles which precede the name are always capitalized.) Up style would call for "programme" as opposed to "program," and "theatre" as opposed to "theater." In up style a name and address would be given as "Ralph A. Harrison, 28 years old, of 1817 One Hundred Eighty-Fourth Street." In *down* style the same address would read: "Ralph A. Harrison, 28, 1817 184th st." The style of *The New York Times* may be identified as an up style, while that of most tabloids is down. Because the down style, with its abbreviations and shorter spellings, makes for brevity and saves space, the modern trend is in that direction.

Stylebooks Vary

Emphasis on style varies with individual papers. The stylebooks of *The New York Times* and the *New York Herald Tribune* are elaborate, bound volumes, providing instructions for the copyreader in almost every area in which he might have to make a decision. But many editors are content to list basic principles on a single sheet of paper.

If your publication already has a stylebook, follow it. If not, there is no

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6. Do not share a man's title with his wife. Write *Dr. and Mrs. John Mayo*, or *Prof. and Mrs. John Dewey*.

7. Write *Mr. and Mrs. John F. Smith*, not *Mr. Smith and wife*.

Capitalization

Below in several instances two forms are given. The one labeled "Down Style" is preferable for newspapers. The other, designated "Up Style," is preferable for magazines.

1. Capitalize *English, Latin, German, French, Spanish*, but not *art, astronomy, biology, botany, domestic science, general science, history, mathematics, science*, except when used as names of specific courses. Thus: *Algebra 1, Modern History 2*.

2. Do not capitalize the names of classes in the school: *freshman, sophomore, junior, senior*, or the *faculty*.

3. *Up Style*: Capitalize the full name of a school: *Jonesville High School, Freeport Academy, Cornell University*.

Down Style: Do not capitalize words like school, academy, university, college, and the like, when they follow the name of the institution: *Jonesville high school, Freeport academy, Cornell university*, but *University of Pennsylvania*.

4. Do not capitalize high school, academy, university, college, and the like, when used as adjectives: *the high school team*; or when used without the distinguishing name: *the high school is new*.

5. *Up Style*: Capitalize the full names of associations, clubs, societies, and similar organizations: *the Nevada Athletic Association, the Smith Commercial Club, the Oriole Literary*

A page from the Columbia Press Association Stylebook

great need to compile one. The editor of your local daily or weekly may be willing to part with a few copies of his, and they will serve your purpose as well as any you might draw up. Many schools have found the use of the stylebook published by the Columbia Scholastic Press Association, a page of which is reproduced below, a convenient method of avoiding the chore of making up a book of their own.

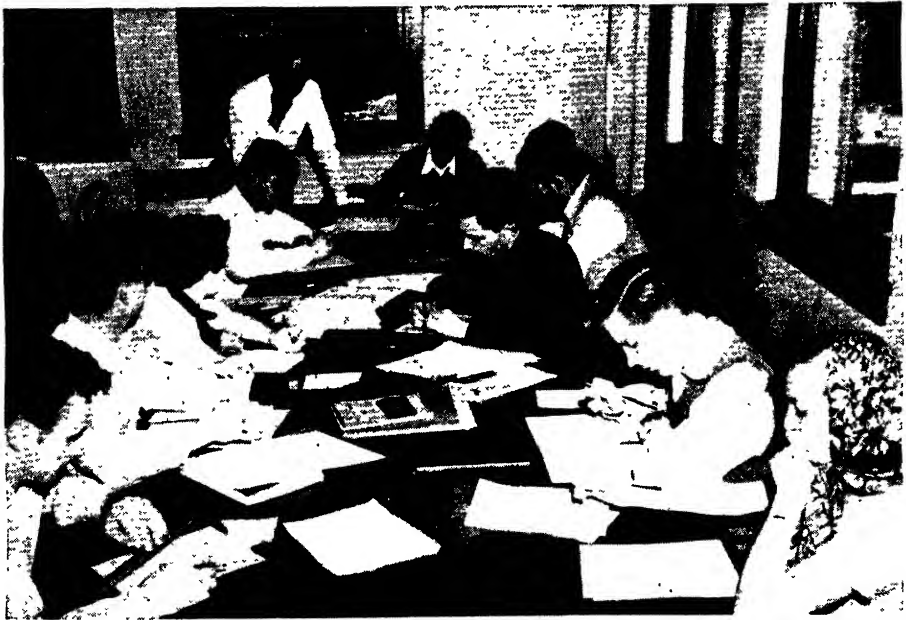
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If you do decide to build one of your own, you will be wise to keep it simple and consistent. If you choose down style, for example, keep it down all the way—abbreviations, lower-case letters, and modern spellings. Modern, or new-style, spellings, by the way, should not be confused with simplified spelling. Modern spellings are the short, or usual, forms of words for which the dictionary gives a choice; for example, “dialog” for “dialogue,” “catalog” for “catalogue,” “program” for “programme,” “traveler” for “traveller,” “ax” for “axe.” Simplified spellings include examples such as “thru” and “nite” and “tho” and “frate.” Such are vulgarisms.

APPLYING THE SYMBOLS

The best way to learn to edit copy is by doing it. All the equipment you need is easy to find: a few sharp pencils, the copyreader’s symbols reproduced on page 106, and a sheaf of copy.

Suppose, for example, that a story on the activities of the Latin Club has just come across the desk. It reaches you looking much like the copy



The Oklahoma Daily, University of Oklahoma, Norman, Oklahoma

Students attack the copyreader’s job with professional seriousness. Practical instruction combines theory with practice.

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reproduced below. In the upper left-hand corner is the *slug*, a line composed of the writer's name (Spink) and a word or phrase describing briefly the subject of the story (Latin club). *Guideline* is another word for *slug*, and the two terms will be used interchangeably throughout this book.

Spink-Latin Club

Members of the latin club will meet for their annual meeting and banquet. in the school auditorium next Thurs. night. 50 members are said to be expected to attend.

Members will dress in roman costumes and will recline Roman Style on couches while eating. Dpeeches will be in aatin.

John M. Smith. clup President said today that the increase in club enrollment this year has been by leaps and bounds and has been because of the big increase in e nrollment in Latin classes. "It all goes to prove," he said, "that Latin has once more come to life. For years it was considered a waste of time to study it, and it's teaching all but died out. now, however, students are once more coming to realize that the study of latin is almost essential to aproper grasp of English. Forone thing, there is little doubt that it helps one learn to sp l

At the business meeting which is scheduled to follow the banquet Thursday night, new officers will be elected for the comming year.

#

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(Note: All newspaper copy is typewritten, double-spaced, on 8½-by-11-inch typewriter paper. Observe the *Spink-Latin Club* slug in the upper left-hand corner of the paper. Plenty of room should be left between it and the opening of the story. If the headline writer chooses, and when time is short he will, he may use this space in which to write his headline. Note that the symbol # marks the end of the story.)

Actually, copy as "dirty" as the story about the Latin Club would be inexcusable anywhere, particularly on a school paper, where the writer can hardly plead the pressure of time.

Reproduced below is the same copy, properly edited. Note that the slug

Spink-Latin Club

~~Members of the latin club~~ ^{its} will meet for ~~their~~ annual meeting and banquet in the school auditorium next Thurs. night. 50 members are said to be expected to attend.

~~Members will dress in roman costumes~~ ^{ad ancient} and ~~will recline Roman Style on couches while eating.~~ ^{They} Speeches will be in ~~latin.~~ ^{delivered in}

John M. Smith ^b club President, ~~said today that the increase in club enrollment this year has been by leaps and bounds and has been because of the big increase in enrollment in Latin classes.~~ ^{attributed} "It all goes to prove," he said, "that Latin has once more come to life. For years, ^{studying} it was considered a waste of time ~~to study it,~~ and its teaching all but died out. now, however, students are once more coming to realize that the study of latin is ~~almost~~ essential to a proper grasp of English. For one thing, there is little doubt that it helps one learn to spell." ^{ing}

~~At the business meeting which is scheduled to follow the banquet, Thursday night,~~ new officers will be elected for the coming year.

#

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has been ringed. This indicates to the composing room that the slug is to be set and kept with the type, but that it must not run as part of the story when it is printed.

In following the instructions laid down by the copyreader, the composing room will set the story to read like this:

Spink-Latin Club

The Latin Club will meet for its annual banquet in the school auditorium next Thursday night. Fifty members are expected to attend, dressed in ancient Roman costumes. They will recline, Roman style, on couches while eating. Speeches will be delivered in Latin.

John M. Smith, club president, attributed the increase in membership this year to the big jump in enrollment in Latin classes. "It all goes to prove," he said, "that Latin has once more come to life. For years, studying it was considered a waste of time, and its teaching all but died out. Now, however, students are once more coming to realize that the study of Latin is essential to a proper grasp of English. For one thing, there is little doubt that it helps one to spell."

At the business meeting following the banquet, officers for the coming year will be elected.

Most of the corrections are self-explanatory. Note, incidentally, the correction of "it's" to "its." This misuse of the contraction "it is" for the possessive form of "it" is all too common. The distinction here results from an understanding of the language, the almost instinctive use of the right form, that is part of the copyreader's necessary equipment. You may be puzzled by the correction of "Thurs." to "Thursday." Not even a down style will allow the abbreviation of words except in dates, titles, and addresses.

You will note that the corrected version of this story is considerably shorter than the original. By actual count, thirty words were saved in the editing process. The tightened story is better, for conciseness is always a writing virtue. More than that, tightening saves space. A saving of thirty words frees enough space for another paragraph of reader-satisfying copy. In your publication the average four-page issue may contain ten items or more per page, or more than forty items in all. By the same sort of careful

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editing throughout, you may be able to save space equivalent to forty paragraphs which can be used to good advantage by giving the reader more stories. This procedure is standard on dailies, where the volume of news and advertising makes saving space an absolute necessity.

GOOD COPY EDITING

Use the Pencil Temperately

The good copyreader always remembers that editing is not rewriting. Sometimes a copyreader is justified in writing a new lead on a story. Always he is expected to sharpen the language wherever possible by substituting a word or two, eliminating awkward and verbose language, and splitting long and involved sentences into two or more.

But there are limits to the amount of new material a copyreader can supply, and to the number of changes he can make. If he uses a synonym, he must be sure that it is a synonym, and not a word with another meaning. When he cuts out language, he must not cut out literary style and color. In short, he must avoid too much copy editing.

If a copy editor is justified in complaining about receiving careless copy from a writer, a writer is doubly justified in complaining about a copy editor who needlessly rewrites his stories. The authority of the copy pencil should be exercised temperately. Unfortunately, some people cannot pick up a pencil without altering everything that comes under their hands.

Edit with Care

In a college course in copy editing, for example, a student objected to the use of the word "fathom" in the following sentence: "Police ran up against the blank, unbreachable wall of gangdom's code of silence in their attempts to fathom the slaying of Charlie Armitage, the Waterfront King, last night." The student wanted to substitute "solve" for "fathom."

"Fathom" is a perfectly good English word, nautical in origin, but comprehensible to any reader through its use in the sentence in question. But to convince the student that it is a good word took a bit of talking. Eventually, however, he saw that by altering this word and others he was destroying the color of the story. By his work with the pencil he was guilty of substituting drab grays for greens and reds and blues.

Good reporters frequently make bad copy editors. Background, training, experience, and original impulse may be the reasons. Or perhaps they just cannot keep their pencils away from copy, and insist on rewriting

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everything that comes their way. Such a copy editor has no place on any copy desk.

The managing editor of a New England daily encountered this problem several years ago when he suddenly found himself without a city editor. Rather than bring in an outsider, to whom the city would be unfamiliar, he assigned to the post his best rewrite man, a man who was an ace reporter, a brilliant and rapid writer. Then the trouble started.

Copy commenced to pile up on the new city editor's desk, while he worked over it, rewriting and laboriously polishing, before passing it along to the copy desk. Other stories he rejected altogether, giving the reporter orders for a new lead and new story construction. And when the new story was delivered, as likely as not, he would have had another idea about it in the interim, and order up another rewrite. (Make no mistake. A good city editor often orders a rewrite, often touches up stories that pass over his desk. But not at the expense of other copy.)

The editor had great faith in the man and wanted to see him make good on the new job, which meant a sizable increase in salary for him. But after a few days, reporters were threatening to quit, and so were men in the composing room who were getting copy so late that they were crowded against the deadline. Everything and everyone was in an uproar, including the city editor, who just could not control his impulse to rewrite. Finally, inevitably, he went back to his rewrite job, a new city editor came in, and everyone, including the rewrite man himself, began to breathe more easily.

CONSIDERING THE SPECIAL READER

Apparently, some people believe that no word longer than two syllables should ever appear in a newspaper. The theory is that all words and all stories should be intelligible to the most illiterate reader.

This theory, open to question in more ways than one, leads to all sorts of curious complications. Some newspapers *do* subscribe to the idea that all stories should be written to the simplest possible level, but there is a difference between writing down to readers and simple writing. Moreover, many newspaper publishers and editors are perfectly aware that not all their readers are interested in all the stories they publish.

The Copy Reader Watches for Leads Like These

Leads like the following will be caught by the good copyreader and either returned to the reporter for rewriting or changed—corrected or

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improved—right at the desk. Reproduced here are a number of faulty leads, clipped from student publications, with suggestions for revising them.

At the final meeting of the year of the Beta Chapter of Phi Theta Kappa, Ella Stand gave two vocal solos, "The Little French Clock," and "Wake Up." She was accompanied at the piano by Laura Jo Smith.

This shows one of the most common of all student faults. Make it: "Ella Stand, vocalist, presented two solos at the year's final meeting for Phi Theta Kappa last night."

Throughout the year the Placement Office handled by Mr. Henry Sampson supervises Coöperative Training for students of Elmtown. The students participating in this plan attend school one week and the next week are employed in jobs which are their future careers.

This lead is vague and lifeless. Make it: "Elmtown students get on-the-job training for future careers under a program instituted recently by Henry Sampson of the Placement Office."

According to Mr. Alvah Thomas, director of the "Save the Children" Clothing Drive, the schools of Birchwood in their desire to help clothe the poverty-stricken children the world over have topped their goal of 6,000 pounds of clothing by 340 pounds in the campaign ending Friday, December 3, 1950.

The source phrase does not belong at the beginning of the sentence. This is a better lead: "Birchwood students have contributed 6,340 pounds of clothing, 340 pounds more than their quota, to be sent to poverty-stricken children the world over. The total was announced yesterday by Alvah Thomas, director of the "Save the Children" clothing drive, which ended Friday.

Mr. Daniel Tort, well-liked health teacher, has launched a campaign to promote more enthusiasm in his classes.

To enter his contest students

Avoid adjectives which editorialize, like "well-liked." Moreover, the story implies, probably unfairly, that students have lacked enthusiasm in his classes. Pull up specific information on the campaign and build your lead around it.

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Approximately 100 high school students from North Carolina and Tennessee, attended the Student congress sponsored by the Smeedville National Forensic league November 26 and 27 in the City Hall.

It was a dull congress indeed if the most important thing we can say about it is that 100 students attended.

Smile Please was the name of the book reviewed by Kitsey Harperston, sophomore, at the meeting of the Round Table, on Tuesday afternoon, March 8, in the Margaret Soll drawing room.

Tell us something about the book—or better still, what Kitsey Harperston said about it.

Relatively few readers of any paper are interested in the financial pages, and these few readers do not need to be offered synonyms or simplified definitions for “amortization,” or “debentures” or “futures” or “preferred stock.” Again, the specialized vocabulary of the sports writer or the music critic is perfectly intelligible to the regular readers of those sections, and often unintelligible to those who have no familiarity with these special subjects. Attempts at simplification would offend regular readers. Similarly, some complicated stories about national politics and foreign affairs have full meaning only to those readers who have a special interest in them. Other readers will always skip such stories. Editors know that all readers do not read all stories.

Let Certain Words Stand

If you ever have to read copy on fashion stories, for example, you will let such words as “bolero” and “gore” stand; yet to the male reader, uninitiated in the dressmaker’s art, the first will mean only a form of dance, and the second, what an enraged bull may do to a matador.

These words remain in fashion stories because the readers, mostly women, readily understand them. And here is the key to simplification. Oversimplification is as bad as writing over the heads of your readers. A good working rule is: Do not cut out an unusual word unless you are sure not only that it is unusual, but also that it cannot be understood instantly from its context.

Remember that readers improve their vocabularies only by meeting new words, and that most of them have ready access to dictionaries for definition and pronunciation. Moreover, remember that an unusual word

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is rarely disturbing if the rest of the sentence is clear. Appropriate here is the standard adage of magazine editors: Never overestimate your reader's education, but never underestimate his intelligence. Above all, don't replace a word with another unless you know it is a true synonym. When in doubt, consult the dictionary.

A student in a college copy-editing class insisted on cutting the word "referendum" from a story which had to do with a vote by farmers on the continuance of federal crop controls and crop-marketing subsidies. The student wanted to substitute the word "election." He yielded, however, when it was pointed out to him that the word was not difficult to understand because its root was "refer" and hence its meaning was easy to understand.

The lead of the story read: "More than 200,000 peanut growers in 10 states will vote December 15 to decide on acceptance of federal acreage and crop marketing quotas for the next three years. The referendums will be held . . ." A trip to the dictionary convinced the student that "elections" was not a true synonym for "referendums" in this sense. He was completely won over when asked who would read such a story. "Farmers and businessmen interested in commodity prices," he replied. Then he was asked, "Don't you think that these particular readers in these times are also particularly well informed on political terminology?" He agreed, and allowed the word to stand.

Words Are Tools

In the story (page 113) about the slaying of Charlie Armitage, the Waterfront King, there was a sentence which described how Charlie's actions on a certain occasion had "precipitated a gang war." Several students objected to this usage, offering to substitute "hastened" or "caused" for "precipitated." But "precipitate," as in its chemical sense, here meant something more than "hasten," something other than "cause." Here it was a firecracker word, meaning "set off" or "touch off."

But why look for a synonym at all? "Precipitate" was precisely the right word, and any reader would know what it meant by its position in the sentence. A discerning reader, sensitive to the sounds as well as the meanings of words, would appreciate the writer's choice.

Be careful, then, in copy editing not to mar good writing by applying the false standard of oversimplification. Tighten where tightening is justified. Distinguish between the truly colorful phrase and the mere

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Farley: No Comment

Occasionally in the columns of traditionally great newspapers of America there will appear a classic. After hours of consideration (you see we found so many in our dear paper) the editors of GREEN LIGHTS selected the following irreplaceable gem of reporting:

Coach Boley Farley returned to Greenville high school on May 3 after being out for a week and a half with a severe case of appendicitis.

Farley was taken to Pitt General hospital with a painful stomach ache. His case was diagnosed as appendicitis and the cause of his misery was removed the following morning.

Although many of his athletes visited him during his enforced vacation, they were quite relieved and happy to greet him on his return.

Farley had no comment on the operation.

Of course, along with the infrequent classic a few editorial errors creep into our columns. We are almost certain that this was the case in an article about a track meet which appeared in the May 12 issue last year.

Mr. Northrop has given his kind permission for us to reprint another gem—of the fool's gold variety—in this space.

Glynn Perkins took first place in the high jump with a leap of 20 ft. 2½ inches to score five of Greenville's points.

Indeed, we think that the judges should have given Greenville the entire meet and the soaring Mr. Perkins his wings and a lieutenantancy in the rocket division of the Air Force.

From Green Lights, Greenville, North Carolina, High School

All newspapers make mistakes. One student paper admitted it had made one (above), and had fun in the process.

cliché. Knock out awkward and wordy locutions. But let good writing stand.

You may have begun to think of the ideal copy editor as a strange sort of individual, his brain an attic crammed with unrelated facts. Odd or not, most copy editors are primarily interested in words and facts. They are perfectly content to while away a spare half-hour browsing through

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the dictionary. One former copy editor, now a novelist, confesses to a characteristic hobby. In his spare time he reads *Who's Who in America!*

EXERCISES

Part I—Individual Assignments

1. On a sheet of paper, copy exactly the three short news items listed below. Use the copyreader's symbols on page 106 to correct the errors in each item. Watch particularly for errors in spelling and grammar and word usage, as well as errors in printing style. For example, when figures are used to begin a sentence, they are never written as figures (1, 2, 3, 100) but are always written out as "one," "two," "three," "one hundred." The symbol % is rarely, if ever, used in a news story. Either "per cent" (two words) or "percent" (one word) will be specified by a publication's stylebook. Make the following stories conform to the style in use on your student publication, or the practices specified by the Columbia Press Association stylebook as discussed in this chapter. When you are doubtful of the spelling or of the meaning of any word, always consult the dictionary. Do not, of course, write in your book.

- A. 100% subscriptions for the Scroll is the record for the students in our school

This was announced last week by adviser John Adams who announced also that prizes will be awarded for this performance.

- B. Brown october Leaves" is the title of the senior class play, which went into rehearsal last week, when the job of casting Was finealy completed. Dramatics director Freddie L. Harrington says that the schedule calls for rehearsals twice a week untill the play opens Oct. first. It will run two nights, October 1st., and Oct. second.

- C. Twenty % of the members of the senior class of the school made the Honor roll last month. This data was released by principle John Walsh, who explained the principals by which names are chosen. Of the 40 names on the list seventeen are of girls and 22 are of men.

2. On a sheet of paper, copy exactly the following news items. For practice in tightening and sharpening language and saving space, strike out all words you believe to be unnecessary. At the same time, do not overlook misspellings, grammatical errors, and improper punctuation. Be sure to use the copyreader's marks. Do not, of course, write in your book.

- A. The play started at 8 P.M. in the evening.

- B. He is a new recruit to the football squad.

- C. The new audatiroum is equiped with dressing rooms off the stage where the actors and actresses may dress and undress in preparing for their performances.

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- D. Susan J. James, president of the Latin Club presided at the meeting of the Latin club held yesterday afternoon starting at three p.m.
- E. Sam'l Adams, a member of last years freshman class was elected to the post of president of the sophomore class at yesterdays class elections.
- F. Blankton won last night's basketbaal game with Lincoln last night handily by a score of 16 to 10. Lincoln was defeated.
- G. Mayor John Q. Statesman, a veteran old soldier of World War I was the principle speaker at the Flag Day exercises which were held at the school in the auditorium Wednesday of last week. In the coarse of his speech he referred several times to his experience while he was in the Navy in World War I

Part II—Class Discussion

1. The following exercises are to be copied on the blackboard for copy-editing practice by the whole class. Several students will be asked to step to the board, and each requested to copy one of the exercises clearly, leaving plenty of space between the lines. The class will study the exercises one by one, and offer suggestions for copy editing. As the suggestions are adopted, the student who copied the exercise on the board will write in the corrections. (Be sure to copy these exercises exactly.)
 - A. Because they defeated all other contenders in preliminary contests of elimination, two Lincoln seniors, John Hill and Alma Chase have been chosen to compete in the debating fineals next Thurs. night at 8 P.M. when they will compete with students from ten other schools in the state for the All-Service Clubs college scholarships to state University.
 - B. Procedures in regestration of new students wasannounced yesterday by Mr. John Kimball, principle of our school who said that new students will register between the hours of 8 A.M and 4 P.M. bext Wednesday morning and afternoon.
 - C. 17 graduating seniors who will guadiate in Feb. aremaking carful plans to tzke a combined trip to Washington to see the sights in a special excursion train which will leave this city at 8 P.M. next Saturday nite arrivng in Washington to 9 A.m. the following morning a sunday.
 - D. The advanced swimmers are still practicing their swimming as they workout every day in the school swimming pool in preparation for their advancedred Cross Life Saving tests whch place great stress on this particular skill.
 - E. Included in this years list of new books added to the scholl library's store is a number of popular fiction novels.
 - F. The members of the woodworking class have built a hand-carved replica of the locomotive of the 20th Cent, Limited, done all in woodcarving. If

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you are interested in seeing this model locomotive just drop around to the wood working room and ask to see the model locomotive.

2. In the copy editing which was done on the blackboard, count the number of words which were in the original copy and compare this with the number of words in the finished copy. What percentage of words was saved in each case?

3. What service does the copy editor perform for the reader of the paper when he cuts out unnecessary wordage?

4. What are the differences between copyreading and proofreading?

5. Why are standard marks used for copyreading?

6. What advantages are there in double-spacing all typewritten copy?

7. Why is copy editing done? Why not merely cut the stories to fit after they have been set in type? Would not this save time in the end by eliminating the delay on the copy desk while stories are read?

Note: The typewriting class might cooperate in transferring these exercises to 8½-by-11-inch paper, double-spacing between lines. Or a stencil might be cut for mimeographing on paper of this same size. In either case, be sure that the examples are duplicated *exactly* as they are given here.

8

What Goes into a Headline?

The Headline Meets the Reader's Needs

A WELL-KNOWN writer of motion-picture scenarios once remarked that writing a film script is much like telling a long story in a series of ten-word telegrams. He was describing, of course, the difficulty of making every word count.

The scenarist's graphic description of his job might well be applied to the job of the writer of newspaper headlines. Indeed, the headline writer is bound by more restrictions than the writer of ten-word telegrams. Frequently the headline writer has less than ten words in which to tell his story. Not only must he weigh every word, but he actually must measure every word, every letter in every word, every space between words.

Who Writes Headlines?

Headlines are so much a part of newspapers that the average reader tends to take them for granted. Rarely does the reader visualize the writing of headlines as a distinct function, carried out by a skilled performer. In this respect, we might compare the average newspaper reader to the average radio listener who accepts the music coming over the air without visualizing the individual musicians whose individual playing blends into a harmonious whole.

Who is this headline writer, the man the reader forgets? The headline writer is the copyreader, who puts a headline on a story as the final step in his job of copy editing. Headline writing, then, is a function of the copy desk. In writing headlines, or *heads*, to use the common abbreviation, the copyreader brings to the task a body of techniques which have developed through the years. How and why these techniques have developed and how they are applied to produce heads which are good, sometimes brilliant, within the space limitations of newspaper-column width, form the subject of this chapter and the next.

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Portland (Ore.) *Oregonian*

These are professional copyreaders who write the headlines. The editor in the center oval of the table is the *slot man*. Compare this with the picture on page 109.

Headlines Are New

Headlines as we know them today did not always exist. Historians generally agree that the headline is uniquely an American contribution to journalism, and that the headline has emerged as a distinct technique during the past fifty or sixty years. These five or six decades count as a relatively short span in the history of journalism, which covers many hundreds of years.

An examination of early American newspapers shows little or nothing resembling a headline in the modern sense. As recently as a hundred years ago, the nearest thing to a headline in this country was the label, often a conventional phrase like "News from Abroad," or "A Momentous Occasion," often left standing from week to week or from one edition to the next.

Even today, the headline in the American sense of the word exists chiefly on American and Canadian newspapers. Many British papers,

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papers of other nations, and some foreign-language papers in North America still use labels. These modern labels are more elaborate, perhaps, than the early American models cited above, but they are labels nonetheless.

S. AFRICAN ATOMIC ENERGY BILL

URANIUM IN THE GOLD MINES

FROM OUR OWN CORRESPONDENT

The Times, London

Note the traditional British impersonal by-line.

Bonne nouvelle pour les chasseurs

Le Lingot, Arvida, Canada

In translation: "Good News for Hunters."

What Marks the Headlines?

Why do we immediately identify these examples from the *London Times* and *Le Lingot* as labels and not headlines? Are they labels because each is in a single column in relatively small type, instead of flaring across several columns in big black type? No, because many true headlines are confined within a single column width, and set in relatively small type. Again, if these examples from the *London Times* and *Le Lingot* were spread in the biggest, blackest type over a full eight columns, they would still be labels, not headlines. Why? Because *they lack verbs*.

Grasp this primary distinction between the label and the headline and remember it always. Headlines always have verbs; labels always lack them. Other differences will be discussed later in this chapter; but the verb must be stressed here as immediately important to the true headline, always the mark of distinction and identification.

Verbs make sentences move. Verbs make headlines move. In a true headline, someone always *says* something, or *does* something, or an event *happens*. This *action* gives life to what would otherwise be a dull, descriptive label. The headline, then, is active, in proportion to the use of active verbs. The use of strong verbs and of other terse and active words to make a good headline is discussed later in the chapter.

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What Is the Purpose of Headlines?

History does not record the name of the person who wrote the first true headline or the date when the invention of the headline took place. However, we do know that true headlines began to appear in American papers during the War Between the States and that headline writing as a general practice began to develop toward the end of the 19th century, about the time of the Spanish-American War.

Asked to state reasons why headlines are used, a newspaper reader will generally answer, "to sell newspapers." This answer is right as far as it goes, but it does not go far enough.

Certainly, during the years at the end of the 19th century and the beginning of the 20th, a primary purpose of headlines was to stimulate street sales. Rival editors competed for the attention of potential purchasers by devising big bold headlines. These were days when newspapers depended heavily for circulation on catching the eye and the ear of the pedestrian as he walked past the street-corner newsboy or past the newsstand. The history of journalism records some amusing incidents (and some not so amusing) of this headline rivalry between papers.

Times changed, and so did editors. By experience, editors and publishers learned that strong, steady circulation is more important than a circulation which builds up heavily one day only to fall off the next. Thus they began to think of the headline as a device to maintain reader interest and so make steady purchasers of their papers. Experience had shown that steady readership depends on many other things than the size and cleverness of headlines. Steady readership is felt to consist of home delivery on the one hand, and on the other, the regular purchase of the paper by workers at stations where they board the buses, trolleys, or trains which transport them to and from their jobs every day. Some street sales by newsboys and at newsstands are also included but now are considered in their proportion to the whole picture of circulation.

HEADLINES AND THE READER

To see clearly that the headline has other purposes, more important than the stimulation of street sales in a competitive framework, we have only to consider country weekly newspapers, which use headlines in all degrees of display. Such papers are distributed almost entirely by advance annual subscription. Here are headlines from two weeklies.

Local Men Receive Long Prison Terms For Armed Robbery

—Durand (Mich.) *Express*

TWO KILLED IN AUTO ACCIDENTS

Edward Stoudt, 11, Killed on US-112;
Rochell Smith in Calvin

—Cassopolis (Mich.) *Vigilant*

Your student paper will use headlines, too, though the paper may be distributed entirely through school channels and depend on no public sales at all. Headlines on the student paper should be planned and patterned as carefully as on the daily or the weekly, and for the same basic reason: to maintain steady readership. In Chapter 1, reader need was cited as one of the primary yardsticks by which to measure the validity of any newspaper practice. Apply it to headlines.

Headlines Sample the Story

What reader needs do headlines fill? Headlines tell the reader what each story is about. Moreover, they give him enough of the story to enable him to decide whether he wants to read it. Indeed, in some newspapers, the headlines are so detailed that a reader may keep himself reasonably well informed by reading headlines alone.

A well-written headline will do more than give the reader a sample of the story. It will, without distorting facts, make him want to read the story. It achieves this end by its terseness and its sparkle and its force, what veteran newsmen call the “punch” of a good head.

Headlines Are Basic to Make-up

At the same time, the headline aids greatly in the task of presenting a newspaper which pleases the reader's eye and satisfies his sense of bal-

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ance or his feeling for symmetry. Not only front-page make-up but the make-up of every page in the paper depends on good headlines, arranged in patterns designed to create and maintain reader interest.

By its size and appearance, the headline should tell the reader something about the importance of the story it surmounts. Headlining and *positioning* are the editor's two methods of showing his readers his opinion of the relative importance of the stories in the day's news. ("Positioning," as the term indicates, is the placing of stories on certain pages and at certain positions on those pages. Chapters 11 and 12 on make-up discuss this step in detail.)

Even on page 1, where usually all stories are news of the first order, the news varies in degree. Positioning varies with different types of make-up, but one factor remains constant: the biggest story—that is, the most important story in the opinion of the editors—always gets the biggest headline.

Beyond attracting the reader's eye to cause him to buy a paper, headlines perform for the reader at least five distinct services, which may be summarized as follows:

1. They tell him, in capsule form, the news of the story.
2. They help him to find immediately stories which interest him especially.
3. They provide a means of organizing a display that will please his eye.
4. They indicate to him the relative importance of the news.
5. They help him to recognize his favorite paper at a glance by its distinctive display.

DEFINING THE HEADLINE

First of all, a headline should be tied to the story. It should be part of the story. It should spring from the story, and lead into the story.

These are definitions broad enough to allow wide variety in the writing of heads. Likewise, they are broad enough to embrace the two main schools of thought about the purpose of heads in relation to the individual story:

1. One school believes the head should tell as much of the story as possible.
2. The other school believes that the head should stimulate the reader's curiosity so that he will read the story.

Some idea of the gap between these two theories may be gained by comparing headlines written by different papers for the same story. Here

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are headlines for a dispatch from Harold Callender of *The New York Times* Foreign Service as prepared by copyreaders for the *Times* and by copyreaders for the *Detroit Free Press*:

1 { **SECRET BIG 4 TALK**
CALLED TO DISCUSS
U. S. PLAN ON BERLIN

2 { **Acheson Proposes Free Vote**
for New City Assembly,
Limited Allied Control

3 { **FOR OCCUPATION COST CUT**

4 { **Vishinsky Again Insists That**
Unanimity Rule Be Restored
if Kommandatura Is Revived

—*The New York Times*

U. S. Submits
Plan to Unite
Berlin Rule

Russian Agrees to
Study Proposal

—*Detroit Free Press*

The head from the story in the *Times* is so complete that a hurried reader might be satisfied with what he learned from it and go on to some other item, without reading the full story. The *Free Press* head, on the other hand, is more general, but pointed enough to stimulate the reader's curiosity and cause him to go into the story, at least to the extent of reading the lead paragraphs. Editors who favor the shorter form of head also argue that the lead of the story takes the place of some of the information contained in the longer form.

CLASSIFICATION OF HEADLINES

Look again at the headline from the *Times* which is reproduced above. Note how this head has four distinct parts, or groupings of lines, which for purposes of this discussion have been numbered 1, 2, 3, 4. Each of these parts is called a *deck* or *bank*. The two terms are sometimes used

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interchangeably, though commonly the first deck is called the *top* of the head, or the "top deck," and each group underneath is called a bank. The *Times* head would be called a multiple-deck head; the *Free Press* head would be called a two-deck head, or a head with a top and one bank. Some common heads, of course, have only one deck.

The way in which the type is arranged in heads has also been classified, and distinctive names have been given to each pattern. Each deck of the heads shown can so be classified and named; but more than that, each deck affords an example of common head styles used in newspapers.

The Stair-Step

The top of the *Times* head is a *stair-step*, also called a *drop-line*, or *stepped head*. The lines are staggered from left to right in the column; that is, the first line starts at the left-hand column rule, but falls short of meeting the right-hand column rule; the second is slightly indented at the left and runs slightly closer to the column rule on the right; the third line, indented still more, extends to the right-hand column rule.

The Inverted Pyramid

The second deck on the head from the *Times* is composed of three lines, the first of which extends across the column. Each successive line is shorter, so that the three-line deck itself tapers towards the bottom. Heads of this pattern are called *inverted pyramids*, in a slightly inaccurate attempt to describe the appearance of the unit of type.

The Crossline

The third deck in the head from the *Times*, composed of a single line, is centered in the middle of the column, between the column rules. Single-line decks of this sort are called *crosslines*.

Another Inverted Pyramid

The fourth deck on the *Times* head, like the second deck, is also an inverted pyramid, though the form is not quite so apparent as in the second deck because the second and third lines are a trifle full.

Flush Left

The top of the *Free Press* head (above) is called a *flush-left* head, and so is the second deck or bank, though the bank is not set quite flush with the left-hand column rule. This style of head is used in many daily newspapers and in student papers.

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Hanging Indent

Another head, popularly called a *hanging indentation* or *hanging indent*, is frequently used as a bank for either stepped or flush-left tops, and the form is occasionally used for picture captions. Reproduced is a hanging indent from the New York *Herald Tribune*:

**Connally Committee Works
on Report After Backing
Wheat Agreement, 10-0**

—New York *Herald Tribune*

Full Lines

A top of two or more lines which extend across the column, from the left to the right column rule, is called a *full-line*. Two full-lines are reproduced below:

***British Industry
Asked To Assist
Low Morale Fight***

—Rome, Italy, *Daily American*

**Constitution
Is Drafted for
United Europe**

—Paris, France, *Herald Tribune*

The heads above are from English-language newspapers published by Americans and largely for Americans. Note that they follow the North American headline pattern rather than that of the British or Continental label.

Heads reproduced thus far have been from single-column stories. The same forms are used for larger heads,—multiple-column heads—up to the single-line, eight-column *banner* or *streamer*, which appears on many front pages and some inside pages. A typical banner, which would be printed in letters an inch or more high, appears below.

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A new and popular development is the so-called *read-in line*, in which material that would ordinarily appear in the second or third deck is used for a short line above the conventional top or banner. The read-in line is usually used with heads two or more columns wide, as below, but may be used with a single-column head:

Solo To Symphonies

Annual Music Festival To Highlight Beethoven

—Michigan State College *News*

Special Varieties

Thus far the headline has been defined mainly by example. Only the popular, conventional types have been illustrated. The possibilities for variety are large. But variety should be sought only as a means of making the newspaper page more attractive to readers, and not as an end in itself. Generally speaking, the modern trend is toward the use of flush-left heads. They are easier to write, and they give a clean, neat-looking page which pleases the reader and makes reading easy.

One interesting variation from conventional patterns is worth noting. The Cincinnati *Enquirer* is famous for its use of single-column heads which read along from line to line as continuous sentences:

GRADUATES

Still Holding Center

Of College And High School
Stages Through Nation.

Degrees And Honors Awarded
To Cincinnatians As Cap,
Gown Season Ends.

—Cincinnati *Enquirer*

s Citizen

Saturday afternoon and night.



**For
Citizen
News
Flashes**

Five Cents Per Copy

MBER 23, 1949

★ ★ ★

Printed at Columbus as second-class matter May 14 1899 under Act of March 3, 1879.

on



Neighbors say 3-year-old Terry is diseased. His mother wanted her. "It's a memory I'd like to

Sure, There's Nothing Nicer On Christmas

Eaches Granted Full Pardon By Lausche

Release Expected
This Afternoon

By WILL ADAMS

Ralph Eaches, wrongfully imprisoned for 13 months in the Ohio Penitentiary, will spend Christmas with his two children. The 36-year-old inmate received a full pardon from Governor Lausche Friday. Warden Ralph W. Alvis said that Eaches would be released as soon as the pardon papers were received at the penitentiary.

Absolved of the holdup of a Marion, O. super market, Eaches was expected to walk out of prison Friday afternoon.

The fight to free Eaches was climaxed Friday when Governor

Boy Scout Aids Grandma Bitten By Pet Raccoon

A 13-year-old Boy Scout saved his grandmother from serious bleeding Friday after she was bitten severely by a raccoon. Mrs. R. O. Cannon, 52, of 2423 Bretton-pl., was giving water to her pet raccoon when the animal attacked her, inflicting severe wounds on both arms and hands.

She ran to the house, bleeding profusely. Her grandson, Tommy White, Second Class Scout at Linden Troop 76, applied tourniquets to her arms and stopped the bleeding until squadmen arrived to take her to University Hospital.

Green to Intercede In Transit Strike

Cold Wave Moving In; Low of 12 Due

Snow Flurries
Expected to Continue

A cold wave moving in from the Arctic will bring Columbus a white Christmas.

Weatherman George W. Mindling said there may be an inch of snow here by Sunday morning. Snow flurries were expected to continue through the day. There should be enough to make the ground white, Mr. Mindling said. Then, he added, more snow is expected Saturday afternoon and night.

The cold wave which moved in from the northwest sent the thermometer from a record-equalling high of 62 Thursday down to a

The Columbus (Ohio) Citizen

Prospects of a white Christmas make a page-1 lead story, and the headline writer extends himself to produce an unusual head. A "bonus head" if there ever was one.

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MAKING HEADLINES FIT

All the heads which we have reproduced here, and all the heads which you will see in any newspaper, look as though they had been measured to fit. They have been so measured, and most carefully. Standard widths have been adopted for newspaper columns, and no head can run any wider than the space allotted, nor should any head run narrower than certain definite specifications. In the eight-column newspaper the column is generally standardized at about two inches in width on the news pages. In typographical measurement, this column width is stated as 12 *pica ems*. The pica em is roughly one-sixth of an inch. (Sometimes *pica* and *em* are used interchangeably in shoptalk, though they are not actually synonyms.)

The Unit-Count System

However, the copyreader, in determining whether or not the head he has written fits the space allotted, has a simple, convenient, easily remembered, and infallible system of measurement. This system does not depend on his own exact knowledge of type sizes and faces. He has a chart which tells him at a glance how many letters of any type face and size will fit in any column width of the paper. This chart is called a *head-schedule*, and is discussed on page 141 and illustrated on pages 142–144.

As you know, some letters are wider than others, and this must be taken into consideration. In this unit-count system, an arbitrary numerical value is assigned to each letter and each space between letters. Each is counted as 2, 1½, or ½, depending on its individual width. These values can be assigned to any type face or size. Obviously, more letters (more units) can be used when the type is small, and fewer letters (fewer units) when the type is large.

Many student newspapers use informal heads which allow some simplification of the unit-count system because measurement need not be exact. The flush-left head, for example, allows variation in the width of lines, provided the line does not extend beyond the column width. These informal heads and the application of simplified count systems are discussed later. First we will illustrate the formal heads which require exact counting.

All Capital Letters

If your heads are to be set all-capitals, the count is easy to remember. As capitals, most of the letters of the alphabet within a given type size

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are of uniform width. These letters are given a value of one unit each. The *M* and *W* are wide letters, and thus count one and a half units each. The *I*, which is narrow, counts one-half. Punctuation marks are counted as half-units, and all figures are one and a half units with the exception of *l*, which counts only a half. Spaces between words count as half-units.

Apply this count to an actual head, and see how it works:

TEACHERS FROLIC AT ANNUAL PICNIC

Counted, the head looks like this:

T	E	A	C	H	E	R	S		F	R	O	L	I	C	
1	1	1	1	1	1	1	1	1	$\frac{1}{2}$	1	1	1	1	$\frac{1}{2}$	1.....14 units
A	T		A	N	N	U	A	L		P	I	C	N	I	C
1	1	$\frac{1}{2}$	1	1	1	1	1	1	$\frac{1}{2}$	1	$\frac{1}{2}$	1	1	$\frac{1}{2}$	1.....14 units

Try another head:

ARROW SALES TOTAL EIGHTY ON FIRST DAY

A	R	R	O	W		S	A	L	E	S	
1	1	1	1	1	$\frac{1}{2}$	$\frac{1}{2}$	1	1	1	1	1.....11 units
T	O	T	A	L		E	I	G	H	T	Y
1	1	1	1	1	$\frac{1}{2}$	1	$\frac{1}{2}$	1	1	1	1.....11 units
O	N		F	I	R	S	T		D	A	Y
1	1	$\frac{1}{2}$	1	$\frac{1}{2}$	1	1	1	$\frac{1}{2}$	1	1	1.....10 $\frac{1}{2}$ units

Note that the count for all three lines is not even. The last line is a half-unit short. Such discrepancies will be explained later in this chapter.

The same basic system is used in counting heads with capital and lower-case letters. If your make-up follows modern trends, you will be using this type of head more frequently than heads in capitals. The count is slightly more complicated.

Capitals and Small Letters

The unit count for *upper- and-lower-case* heads (capitals and small letters, usually designated by the abbreviation *ulc* or *clc*) is quite different from the count for all capitals.

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In this count, all capital letters are given the value of one and a half units, except *M* and *W*, which count for two units each, and *I* and *J*, which count for one unit each.

Lower-case letters (small letters) count as one unit each, except for the *m* and *w*, which count for one and a half units, and the *i*, *l*, and *t*, which count one-half unit. In some type styles, the lower-case *f* also counts as a half-unit. Count the space between words and the hyphen and question mark as one unit each, and other punctuation as one-half. Figures count as one and a half units, except *l*, which counts as one unit.

Again, apply this method of counting to an actual head and see how you come out:

T e a c h e r s F r o l i c
 $1\frac{1}{2}$ 1 1 1 1 1 1 1 1 $1\frac{1}{2}$ 1 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 15 units

A t A n n u a l P i c n i c
 $1\frac{1}{2}$ $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 15 $\frac{1}{2}$ units

Count the other head in the same manner:

A r r o w S a l e s
 $1\frac{1}{2}$ 1 1 1 $1\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 12 units

T o t a l E i g h t y
 $1\frac{1}{2}$ 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 11 units

O n F i r s t D a y
 $1\frac{1}{2}$ 1 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 12 $\frac{1}{2}$ units

Type Is Not Rubber

In the last headline, you will note an overall variation of one and a half units among the three lines, or, specifically, between the second and third line. This unevenness may not be enough to be disturbing. The unit-count system is not exact. When set in type, minute differences in the size of letters may adjust a line that is slightly short or long. But the leeway is strictly limited. When writing heads for any of the standard patterns discussed thus far (with the sole exception of the flush-left head, which you will learn more about later in the chapter) follow one simple rule: Don't allow a difference between lines of more than two units for a one-column head. A slightly more generous allowance can be made for wider heads. Add a half-unit allowance for each additional column up

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to four. That will give you an outside margin of three and one-half units leeway.

The soundest rule to bear in mind when counting heads is the old printer's adage: "Type is not rubber; it cannot be stretched or squeezed." In counting and writing your own heads, you should have plenty of time. You will not be facing the constant deadline pressure that exists on the dailies, particularly on afternoon papers. This constant pressure explains why you will occasionally find a head in a daily that is a trifle short. The chances are that it was written in a hurry, to make an edition. You will rarely find a head that is too long.

Broken and Crowded Heads

The cardinal sin in all head writing is the *broken* head—the head that is so long that it will not fit between column rules. A short head can occasionally be spaced out to fit, but nothing can be done to make a long head fit. The type cannot be squeezed. The head will have to be rewritten before the paper can be printed.

A *crowded* head, one that is over the prescribed count but still not too wide to be printed, gives the reader an impression of carelessness. Such heads are hard to read, too. Note this one, clipped from a school paper:

| **AN OLD FASHIONED GARDEN** |
| **WILL BE THE THEME OF PROM** |

The copyreader who wrote this head need only have omitted the articles *an* and *the* for a satisfactory head:

| **OLD FASHIONED GARDEN** |
| **WILL BE THEME OF PROM** |

This system of counting applies to the main head, or top deck, of any story. Subsidiary decks or banks, set in smaller type, do not require the same care. The practice on banks, even on *The New York Times*, the make-up of which is strictly formal, is to set up an outside limit of letters and spaces for each size of type used in banks and for each column width. The head is written as close as possible to that outside limit, *but never exceeding it*.

After counting a bank, however, you will be wise to scan it, looking

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for wide and thin letters. Too many *M*'s and *W*'s may throw your count over the limit, and too many *i*'s and *l*'s will give you a shorter line than your count would indicate.

Some dailies are even more casual about banks. Copyreaders on these papers count words instead of letters and spaces. As a result, these papers frequently carry *broken* decks. This practice is not recommended. While a deck which breaks can run over to the next line, and hence is not as disastrous as a broken top, the appearance is hardly neat. Witness this head from a Michigan daily:

Another Station Site Pur- chased; Building Plan Is Approved

Words Bear Watching

The headline writer, working within the strict limitations of column widths and under the pressure of meeting a deadline, must be extremely careful that his headline does not distort the facts of the story. This means a careful use of language based on a thorough understanding of the meanings of words. The headline writer must watch his word meanings while he watches his word count. He must know when a synonym, chosen because it meets the unit-count requirement, is actually a synonym and not a word with different and sometimes dangerous implications. He must watch word context, too, for the same reasons.

How all this may be done is considered in the next chapter, where headline language and its application are discussed.

EXERCISES

Part I—Individual Assignments

1. Examine a copy of your favorite newspaper. Compare the headlines on the front page with the headlines illustrated in this chapter, and prepare a short paper to answer the following questions:

- A. What styles of headlines are used on the front page? (Stair-step? Inverted pyramid? Crosslines? Banners? Hanging indentations? Flush-left?)
- B. Are other headline styles used? If so, what are they?
- C. Clip three one-column heads from the paper, mount them on your report sheet, and identify them specifically.

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- B. Clip the headline on the lead story. How many decks has it? Mount the head on your paper, and identify the style of each deck.
- C. Do you think the heads on this front page are designed generally to give the reader information as complete as possible, or to entice him to read the story? Cite reasons for your opinion.
- D. Generally, do you like the headline style? Why? Do you think some other style might be more effective? If so, what style? Give reasons for your opinion.
2. Repeat Exercise 1, with a copy of your student paper.
3. Clip five one-column heads from your daily newspaper, mount them on a sheet of paper, and apply the unit count. Mark your total unit count at the end of each line. (Refer to the discussion of the differences between the all capitals, and the capitals and lower-case head counts, to refresh your memory.)
4. Repeat Exercise 3, with five heads clipped from your student paper.
5. Clip five short one-column news stories from your daily paper. Paste them on sheets of paper, count the heads, and write the result of your count at the end of each line. Now assume that you have adopted a different head style for each head. For example, if a head is flush-left caps and lower case, assume that it is to be all caps, stair step, of the same type size. Rewrite the head in this new style, and again write your total unit count at the end of each new line. Turn in the results. (Remember that the count for all caps is different from the count for caps and lower case.)
6. Repeat this exercise with five stories from your student paper.

Part II—Class Discussion

1. Why did headlines develop? What are the uses of the headline today?
2. What reader needs do headlines fulfill? How do the headlines of your local daily paper meet local needs?
3. How do the headlines of your student paper meet the needs of its readers?
4. Why must headlines be written to fit?

Note: A portable lantern projector (owned by many schools) can be put to good use for a class exercise in identification of headlines. For this purpose, different styles of headlines should be clipped from various newspapers, mounted, and numbered. They should be thrown on the screen in succession, with a pause between each display, when the lights can be turned up and the students can identify the style of the head.

Designing the Headline

Words Must Fit the Measure and the Meaning

MANY student newspapers, following the lead of some of our well-known dailies, have adopted the flush-left headline style, one of the most popular of the informal styles. Flush-left heads, set in capitals and small letters, and in lines which do not fill the width of the column, leave white space around the type. White space, judiciously used, is an aid to readability.

Since flush-left heads require less exact measurement than more formal styles of heads, used by *The New York Times* and other papers, it is possible to simplify the unit-count.

Flush-left heads are chiefly of two lines, and seldom more than three. They rarely run more than two decks. Each line is set flush against the left-hand column rule. The individual lines in each head can be of varying lengths within the column width, though no line should run too short. No line has to fill (extend to the right-hand column rule); in fact, some papers specify that no line should fill. And of course, no line can extend beyond its specified column width. Two heads of the same number of lines and the same column width and in the same type size may differ in appearance by having lines of different length. A glance at the two heads below, both from the same paper (the *Buffalo Evening News*), gives some idea of this opportunity for variety.

**Love Triangle
Blamed in Death
Of 13 in the Air**

**Put Liberty Above
All Else, Eisenhower
Tells Graduates**

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In theory, the same unit-count system described in Chapter 8 is used for flush-left heads. In practice, however, experienced copyreaders use short cuts in writing flush-left heads. Thoroughly experienced metropolitan copy editors can scan a flush-left head quickly without a complete unit count. But these copy editors have had long experience on a copy desk and are completely familiar with the type sizes and faces used by their own newspaper.

Occasionally, students refer to flush-left heads as “no count” heads. This attitude is dangerous. If you accept it you may fall into time-wasting traps. Your heads may have to be rewritten and reset, the editor’s patience may run out, and the compositor’s charges will go up.

Simplified Unit Count

While simplified unit-count systems are not generally recommended, some student papers using the flush-left head have adopted them. An example follows:

1. All capital letters are counted as one and a half units, except *M* and *W* which are counted as two units.
2. All lower case (small) letters are counted as one unit, except *m* and *w* which count as one and a half units each, and *i* and *l* which count as one-half a unit each.
3. All figures (in arabic numerals) are counted as one unit.
4. All punctuation and all spaces between words are counted as one-half unit.

Again it must be stressed that this simplified system can only be applied to flush-left heads. Papers which employ a simplified unit count put up additional safeguards against the possibility of a line breaking beyond the right-hand column rule. One method is to specify a maximum count per line that is purposely designed to fall short of filling. These specifications are laid down in *head schedules*.

HEAD SCHEDULES AND THEIR USES

Perhaps you have noted that although headlines vary from story to story, and from page to page, and of course from day to day, on each individual paper, they follow a certain definite pattern. A veteran newspaperman can look at a newspaper clipping and tell from the headline the newspaper from which it was taken.

DESIGNING THE HEADLINE

Copy Editors Use Head Skeds

As a matter of practice, newspapers standardize on certain types of heads, certain sizes of type and type faces, and certain column widths for heads; they use those standard heads throughout the paper, day after day. Variety of appearance is achieved from day to day by varying the pattern of the arrangement of heads and stories and illustrations on the pages. This arrangement is called *make-up* and is discussed and illustrated in Chapters 11 and 12.

For the convenience of copyreaders who write the heads, and of printers who set them in type, sample heads of all sizes are set up on head schedules, a term frequently abbreviated around the shop to *head skeds*.

On a head sked, each sample head is given a certain letter or numeral to distinguish it from all the others. Thus when the slot man writes "No. 5" on a story, the copyreader, by referring to the head sked, knows that he must write a head for that story of a certain column width, set in a certain type size and style. The copyreader's ability to write a head to fit does not depend on his knowledge of type sizes and type faces. The head schedule also gives him the exact unit count prescribed for each head; and if he knows his unit count, and carefully applies that knowledge, his heads are bound to fit when they are set in type.

Student publications have also found the head schedule system convenient. Part of a head schedule from a student publication is reproduced on pages 142-144.

Read Copy First

Beginners sometimes make the mistake of trying to write a head before editing the story. No head should ever be written before the copy is edited. The careful reading which is necessary for careful copy editing gives you facts on which to base a head. If you write the head first, the editing may result in cutting from the story some of the material on which one of the banks of your head was based.

"THE LANGUAGE OF HEADLINES"

Whatever its typographical style, every newspaper follows certain commonly accepted standards in the use of headline language. Chief among these standards are the following:

1. No matter what the action of a story, all heads are written in the

2 Column Heads

Style Number, Specimen

25 Pica Measure

Type Face
and Size

Units

41

Japanese Seize Tennyly; Avert News Broadcast

30 Point
Bodoni
Bold

20 - 22

**Former Eastern Editor, Now Reuters Agent,
Held Several Months In Solitary Confinement**

^a
12 Point
Bodoni
Bold

40 - 42

**Former Eastern Chief
Imprisoned Six Months**

^b

20 - 22

24 Point
Bodoni
Bold

42

Erick Shilling, Flying Tiger, Tells Experiences In China As Air Pilot On Burma Road

24 - 25

^a

10 Point
Bodoni
Bold

Aviator Joins General Chenault In Orient
After Resigning Commission In Air Corps

40 - 42

^b

Aviator Resigns Commission
To Join General In Orient

20 - 24

43

24 Point
Bodoni
Bold

Sergeant Eugene J. Crozier Meets Death In Air Tragedy

24 - 25

^a

10 Point
Bodoni
Bold

Alumnus Killed In Crash At Maine Air Base;
Sorority Sisters Of Fiancee Attend Funeral

40 - 42

^b

Alumnus Dies In Crash
Near Maine Island Base

20 - 24

24 point
Bodoni
Bold
Italic

Miss Z. Faris Directs Group For 'Living World' Program

24 - 25

18 Point
Bodoni
Bold

Marine Corps Summons Maj. Kelley To Active Duty At Quantico Base; Students Hold Farewell Assembly

32 - 34

^a
10 Point
Bodoni
Bold

**William Richardson, George Washington Graduate,
Takes Over Position As Physical Training Coach**

38 - 42

^b
Richardson, Central Grad,
Takes Over Coach Duties

20 - 24

The Easterner, Eastern High School, Washington, D.C.

This page and the two preceding pages show parts of a head schedule used by a Washington student publication. When asking your printer to make up a similar chart, have him indicate type face and size, style number, maximum and minimum counts. Note that *banks or hangers*, as written here, would be used alternatively, depending upon whether the story were to break into one or two columns. They would not be used together, for in each instance the one-column hanger repeats the information in the two-column hanger.

DESIGNING THE HEADLINE

present or future tense. Even if the story states quite clearly that a fire destroyed a factory *yesterday*, your head should read: "Fire Blasts Plant" or "Plant Wrecked by Fire." The second of these two is still present tense, for the word understood is not "was" but "is."

Remember that one purpose of the headline is to urge the reader to read the story. Nothing compares with the urgency of the present tense.

2. Heads are never negative. The news lies in what *happened*, not in what did not happen. Even if the story is negative, the head should be phrased positively (as should the lead). Not "Soloist Doesn't Appear," but "Singer Skips Date Here."

3. *Headlines* is a telegraphic language. In headlines you will have little use for the articles, *a*, *an*, and *the*, or for other unimportant words. Not "A Man Is Missing in the City of East Lansing," but "East Lansing Man Reported Missing."

At the beginning of the preceding chapter it was suggested that writing a headline was much like telling a story in a ten-word telegram. The problem is even more challenging. Frequently you may be permitted fewer than ten words, and always you must write within limits that would baffle most writers of telegrams. These limits will bear further investigation.

Play up the News

Whatever else it does, the head should bring into focus the main point of the story. In this respect, the head resembles the lead. Usually, but not always, it is based on the lead. However, the head must be even more succinct.

STEPS IN HEAD WRITING

Start with a Sentence

Often the best way to approach the problem of writing a head is to state the main point of the story in a simple sentence before attempting to write the headline itself. Then by a process of stripping away articles and adjectives and substituting synonyms, a good head may quickly present itself. How to use this formula can best be illustrated by applying it to a simple story.

Striving for a perfect record, without accidents, 17 seniors serving as street patrols are protecting Lincolnians to and from school each day, according to Coach Ralph Wengen, sponsor of the patrols.

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Each patrol member must meet high qualifications. Coach Wengen pointed out. "These include high scholarship grades, leadership, interest, attendance, punctuality, conduct, personal appearance, tact, courtesy, obedience, and honesty."

(The story then gives the names of the patrol members.)

The editor tells you he wants a No. 12 head for this story. A glance at your head schedule informs you that No. 12 is a two-line head with a maximum unit count of 21, and a minimum of 19. The schedule also shows you a sample of how this head will look when set in the prescribed 14-point Bodoni Bold caps and lower case. Let us say also that your paper insists on the full head count described in the preceding chapter. You set to work.

Frame the Head

You have begun by copyreading the story, cleaning up typographical errors and misspellings, and tightening it generally as specified in Chapter 7.

This process has made you familiar with the facts in the story. Now you are ready to begin writing the head. What is the main point of the story? You write a sentence: "The street patrols of our school are striving for a perfect record." By striking out some adjectives and prepositions, and substituting a shorter synonym for the verb and changing the word order slightly, you amend the sentence to this: "School Street Patrols Aim for Perfect Record." Obviously this is still too long to fit in a head, but you can shorten it by putting it into *headline*se. How about "Safety Squad Aims" for the first line? The way to tell is to count it:

S	a	f	e	'	t	y		S	q	u	a	d		A	i	m	s	
1½	1	1	1	½	1	1	1½	1	1	1	1	1	1	1½	½	1½	1 18 units

You find the head one unit short. Since the head is to be flush-left, you could let this line stand if you were in a hurry; but today you have plenty of time. If you are sure that the line says what you want it to, your next step is to replace a word or two with a synonym that will give you a better count.

You think the word "Patrol" may be longer than squad; but on counting it, you find that at best the word gives you the same count. Then you think of "Strives" as a synonym for "Aims." "Strives" gives you a better

DESIGNING THE HEADLINE

shade of meaning and will add two units to your count, giving you a total of 20; long enough, and a full unit within the outside limit, for your first line.

Before passing on to the second line, you note that your new line, "Safety Squad Strives" is unnecessarily alliterative. You can solve that difficulty by substituting "Patrol" for "Squad," since they have the same count. Your line is now "Safety Patrol Strives."

Now for the second line. How about: "For Flawless Year"? Count it:

F o r F l a w l e s s Y e a r
 $1\frac{1}{2}$ 1 1 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 1 1 $1\frac{1}{2}$ 1 1 1 18 units

Like the first try at the first line, this one comes out a trifle short, particularly since your first line is now 20 units long. Again you could let it stand; but with time enough to experiment, you decide to improve on it. Glancing back to the simple sentence you drew up before trying to count the head, you see that you used "Record" where you now use "Year." What would that word do for you now? Counting it, you find that it is exactly two units longer than "Year." Substitution gives you two lines of 20 units each, an ideal length for this head. Count them again to make sure:

S a f e t y P a t r o l S t r i v e s
 $1\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1 1 $1\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 1 20 units

F o r F l a w l e s s R e c o r d
 $1\frac{1}{2}$ 1 1 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 1 1 1 $1\frac{1}{2}$ 1 1 1 1 1 20 units

Head and Copy Go Together

The copyreader must never lose sight of the fact that editing the copy and writing the head are functions which go together like a pair of shoes. Because of the necessity of treating each step separately in this book, you may already have grown rusty on editing. To brush up on editing techniques, and to gain practice in head writing, turn back to the Latin Club story on page 109, review the editing, and then write a head for the story.

What are the main facts? Obviously the banquet, the costumes the members will wear, the fact that they will eat reclining in ancient Roman style and an expected record attendance. Perhaps still another feature of the story is worth playing in the head—the fact that enrollment in Latin classes has increased. You can try to get that in, too. The slot man tells

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you that the story is worth a two-column, 24-point Bodoni Bold head, with a one-column bank or *hanger* of 10-point Bodoni Bold. (Banks of shorter width, in terms of columns, than their tops are often referred to as “hangers” or “drops.”) Both top and hanger are two-line decks, in upper and lower case. The head is identified as a No. 43 in the head schedule of *The Easterner*, a portion of which is reproduced on pages 142–144. The schedule tells you that the count for the top is 24–25, and for the hanger 20–24.

Here Is More Practice

For the top your sentence will be something like: “Members of the Latin Club Will Don Togas and Eat Reclining at Thursday’s Annual Banquet.” Right away you can save space by substituting “Latinists” for “Members of the Latin Club.” How about “Latinists Will Don Togas” for your first line? Test it by counting it:

L a t i n i s t s W i l l D o n T o g a s
 $1\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 $2\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 $1\frac{1}{2}$ 1 1 1 23 units

This count is slightly short, and besides, the line omits the idea of reclining. Perhaps “Will Don Togas” uses too much space to get the idea across. Try another line which includes the idea of reclining:

R o b e d L a t i n i s t s T o R e c l i n e
 $1\frac{1}{2}$ 1 1 1 1 1 $1\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 $1\frac{1}{2}$ 1 1 $1\frac{1}{2}$ 1 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 1 . . . 25 units

The count hits your maximum right on the head.

What will you try for your second line? How about “For Thursday’s Annual Feast,” substituting “Feast” for “Banquet” because it has a shorter count?

F o r T h u r s d a y ’ s A n n u a l F e a s t
 $1\frac{1}{2}$ 1 1 1 $1\frac{1}{2}$ 1 1 1 1 1 1 $\frac{1}{2}$ 1 1 $1\frac{1}{2}$ 1 1 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 $\frac{1}{2}$. . . $27\frac{1}{2}$ units

This time the count is far too long, and the head would break. You can shorten the line by substituting “At” for “For,” and by removing the possessive ending from “Thursday” by changing its place in the sentence. Now count it:

A t A n n u a l F e a s t T h u r s d a y
 $1\frac{1}{2}$ $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1 $1\frac{1}{2}$ 1 1 1 1 1 1 . . . $24\frac{1}{2}$ units

That does it, giving you the following top:

DESIGNING THE HEADLINE

Robed Latinists To Recline At Annual Feast Thursday

With the top written, your next job is writing the bank, or hanger. *Here, of course, you need only count letters and spaces.* What material is left among your main facts? The fact that a record attendance is expected and that enrollment in Latin classes has increased. "Language's New Popularity" might do for the first line of the deck. But after counting it, you find that it composes 25 letters and spaces, and your outside limit for each line of the bank is 24. Try substituting "Tongue's" for "Language's" and count it:

T o n g u e ' s N e w P o p u l a r i t y
1 . . . 23 units

What does the "tongue's new popularity" do? It gives reason to expect a record attendance. How can you say that briefly? Reach into the vocabulary handbag and see what you come up with. "Forecasts"? Popularity can hardly forecast. Try another verb, "Presages"—a little unusual, but perfectly meaningful. Counting "Presages Record Attendance," you get a total of 26 counts. That is too long, but perhaps you can find a briefer synonym for "Attendance." How about "Turnout"? It saves you three letters, giving you a total of 23 units, exactly what you had for the first line of the bank. Now you have your full headline, two-column top and one-column hanger:

#43 *Latin Recline*

| *Robed Latinists To Recline*
| *At Annual Feast Thursday*
| *Tongue's New Popularity*
| *Presages Record Turnout*

Use Guidelines for Headlines

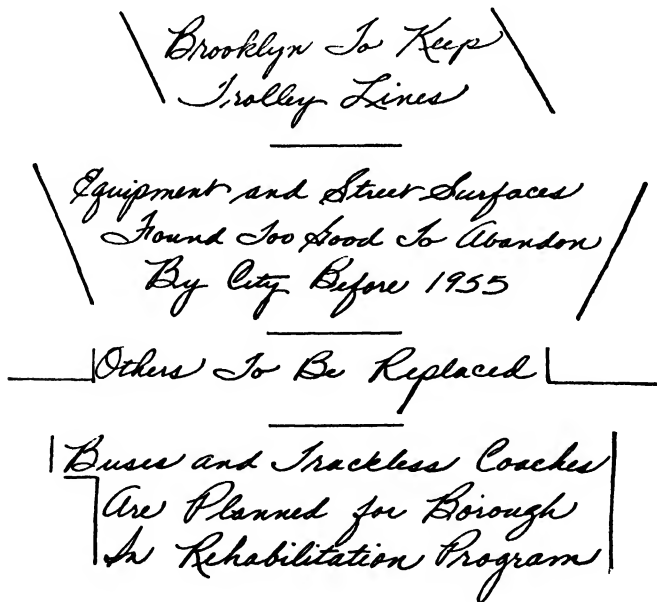
That is the way the headline will look when it leaves the copyreader's desk. The symbol # and the number 43 indicate the headline schedule

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designation for the head, and the words "Latin Club" represent the guideline picked up from the original copy. They are ringed in pencil to indicate to the printer that they are not to be set as part of the story. The two vertical lines indicate that this is a flush-left head.

When time allows, headlines are written on a separate sheet of paper and sent to the printer along with the original copy. In case copy and headline should be separated, the guideline, or slug, will indicate to the printer which story goes with which headline. When time is short, of course, the headline may be written on the original copy.

The vertical lines drawn with the headline above indicate roughly the pattern of the head's appearance in type. The copyreader draws similar lines when writing any head, the pattern varying with each style of head. Similar lines for headlines identified earlier in the chapter are demonstrated below. Note that a short horizontal line separates each deck from the one above. Note, too, that the copyreader need not indicate type



size or the actual count of his head. He identifies the size of type and the column width by using the appropriate head schedule designation. The printer, even if he should be a new man in the shop, needs only to check with the head schedule to see how to set the head.

DESIGNING THE HEADLINE

RULES FOR BEGINNERS

By now you should have a fair idea of how to write effective heads and how to make them fit. You will learn more about the art of writing heads by practice. For your guidance in practice, the following general rules should prove helpful:

1. Read and edit each story before attempting to write the head. Many copyreaders make a point of going through a story three times. First they correct obvious errors of spelling, grammar, and fact. The second time through they check the story for organization. And, finally, they look it over for additional features beyond the lead which will give them material for subsidiary decks or banks.

2. Follow the style of heading given you by the slot man, using your headline schedule.

3. Look for the essential element of the story, in terms of action, and for the unusual features.

4. Use strong verbs and avoid vague, general terms. Active verbs are always better than passive verbs. Short, vigorous words are ideal. The head must do more than summarize; it must say something with force.

5. Try to state the essential element of the story in a sentence first. Then strip the sentence down, taking out the unnecessary words. The sentence may form your headline for you.

6. When you can avoid it, do not begin the head with a verb. In any event, avoid "Says" and all its synonyms, "Plans," and "Will," as the first word. The reader has no way of knowing *who* "says," "plans," or "will" without reading the story. Give the reader the subject before you give him the verb. If you do write a blind head (a head which begins without a subject), be sure to have the deck begin with a subject—the *same* subject that is understood in the top.

7. Avoid splitting lines. Make each line say something. Above all, avoid ending any line with a conjunction or preposition or adjective:

Not: *Latinists Don Togas For
Annual Banquet Thursday*

But: *Robed Latinists Recline
At Annual Feast Thursday*

8. Avoid repeating the same word from one deck to another. For that matter, be sure each deck adds something to the story, says something new. The deck which merely echoes the top is wasted.

9. Fill your deck with something definite; do not pad a deck with unne-

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essary words just to fill out a line. Leave out first names, articles, or titles unless they are vital to the sense of the story. If the line is too short or too long, sometimes a synonym will make the adjustment.

- ✓ 10. Never divide a word or name between lines.
- ✓ 11. Shun abbreviations. Use only those permitted for *body copy* (copy, that is, which appears in the body of your paper) by your stylebook. Not: "Wisemen Will Hold Meeting Thurs.," but: "Wisemen Will Meet Thursday." Never use "thru," "tho," or "nite." Use stylebook spellings.
- 12. Avoid negative heads. Remember that what happens is news, not what does not happen.
- 13. Use slang sparingly, if at all. To be used, slang should get a "yes" answer to all three of these questions: Is it new? Will readers understand and accept it without offense? Will it communicate better than a conventional word or phrase?
- ✓ 14. Guard against double meanings and unintended humor.
- 15. As for humor, be careful. It is double-edged. Think twice when you have written a funny head. It may offend some reader.
- 16. A feature story requires a feature head—the light touch. But if the feature is of the suspended-interest type, which keeps hidden an important fact until the last paragraph or last line, be careful that your head does not give away the point of the story.
- 17. Student publications, in general, run too many rhymed or alliterative heads on feature stories. Professional copyreaders save rhymed heads for rhymed stories, and alliterative heads for alliterative stories. There would appear to be no other reason for using either type of head.
- 18. Finally, and always, count your lines.

EXERCISES

Part I—Individual Assignments

Note: Though the unit-count system specified in Chapter 8 is preferred, the simplified system given on page 140 may be used. It may be preferable, however, to apply the unit-count system of your student paper to these exercises.

1. Turn back to the exercises for Chapter 7 (page 119). Once again, copy-read the three short stories under Exercise 1. Your editor has called for No. 5 head for each of these stories. The head schedule informs you that a No. 5 head is a two-line flush-left head, with a unit count of 22 maximum and 19 minimum. (It is a 14-point upper- and lower-case head, but you do not have to worry about this detail, since the head schedule also shows you a sample of how the head will look when set in type.) Write the heads, marking your total unit

DESIGNING THE HEADLINE

count at the end of each line, and turn in the heads with your copy-edited versions of the stories.

2. Turn to Chapter 5, and reexamine the sample leads for the sports story used as an illustration of lead writing. Choose any five of those leads, and write a head for each one. The heads should be two-column two-line heads, flush-left, upper and lower case, 24-point type. The unit count is 23 maximum and 20 minimum. To the head which you think represents your best effort, add a one-column three-line bank, also flush-left, upper and lower case. The unit count for the bank, or hanger, is 21 maximum and 18 minimum.

3. Choose another lead from Chapter 5, and write a five-column, one-line head. This will be set in 24-point upper and lower case, and has a maximum count of 62 units and a minimum of 60.

4. From a copy of your favorite daily newspaper, clip examples of the following types of stories: an accident, a fire, an arrest, a review of a motion picture or concert, a sports event (clip stories only, not the heads). Paste each clipping on a separate sheet, and write for each a head to the unit-count specifications of Exercise 1 above.

Part II—Class Discussion

1. Each member of the class should have identical copies of the same newspaper, either the local daily or the student newspaper. Starting with page one, examine each successive page as time permits, and identify each headline as to style. In making the headline identification, the following points should be made:

- A. The number of decks
- B. Whether the head is upper and lower case or all caps
- C. Whether flush-left, stair-step, or full-line, or such other definite pattern as may be identified

2. Again with each member of the class holding a copy of the same newspaper, search for headlines which violate the principles of good headline writing as discussed in this chapter. As such heads are found, they may be copied on the blackboard, and various students may suggest specific ways of making desired corrections. The count should be checked to make certain a new line will fit.

3. Papers turned in by students who have done the exercises in Part I (above) may be distributed so that each student will receive another's paper. Headlines may then be transferred to the blackboard for comment and suggestions. (To avoid the possibility of embarrassing any student, names may be removed from the papers before distribution.)

4. Different types of news stories may be clipped from a newspaper, and mounted for lantern projection on a screen. The class may study the story for a

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few minutes, after which the lights will be turned on while each student writes a head, according to the teacher's specifications. Head style and unit count should be written by the instructor on the blackboard. In making a choice of heads, the partial head schedules illustrated on pages 142-144 may be used, or the head schedule of the student publication.

JOURNALISM AND THE STUDENT PUBLICATION
PUBLIC SCHEDULES
Cost \$ _____ Code _____
No. 24 _____ Dept. _____

Processing the Illustrations

Results Depend on Knowledge, Not on Luck

ILLUSTRATIONS are so important that only three types of publications seem to be able to get along without them:

1. Learned or technical journals, and publications for special interests. Such publications do not need to compete for readers, for the material they publish is vital to their audience. These publications are frequently endowed, or otherwise supported by the funds of a professional society. Examples are medical and engineering journals and magazines in the field of political and social issues.
2. Printed reports of legislative bodies or governmental agencies which provide a semipermanent record of official or semiofficial proceedings, such as the *Congressional Record* and bulletins issued by the U.S. Department of Agriculture and Department of Commerce.
3. Books such as novels and some volumes of nonfiction.

Even in these three areas we sometimes find illustrations. Drawings, charts, and graphs are used to throw additional light on a complicated problem discussed in the technical journal or specialized magazine. Annual reports of city and state agencies are often brightened by attractive photographs and art work. Although novels today are not generally illustrated, as they were a generation or two ago, historical novels and tales of high adventure appear in illustrated reprints, especially editions for boys and girls. Indeed, most books for young people are heavily illustrated.

What Is "Art"?

No doubts whatever about the value of illustrations exist among editors of commercial publications. All newspapers and most magazines of newsstand or mail circulation use "art," as photographs and other illustrations are called in the trade. The picture magazines, of course, consist of little

JOURNALISM AND THE STUDENT PUBLICATION

else, as do some newspapers. But whether an editor uses art a little or a lot, he uses it for definite reasons.

Why Use Illustrations?

These reasons seem almost too obvious to state. Because they *are* so obvious, however, they are frequently overlooked. Here they are:

1. Pictures tell a story in themselves.
2. Pictures break up solid type and thus help present a pleasing make-up.

These two reasons are interlocking. The best picture in the world is not worth much unless it is displayed to good advantage. A bad picture cannot be improved by the best display in the world. In fact, bad make-up will ruin a fine picture, and a bad picture will spoil otherwise excellent make-up.

This chapter is chiefly concerned with providing some specific answers to these all-important questions:

1. What constitutes a good picture?
2. What are the best methods of transferring the picture to the printed page to get the best results?

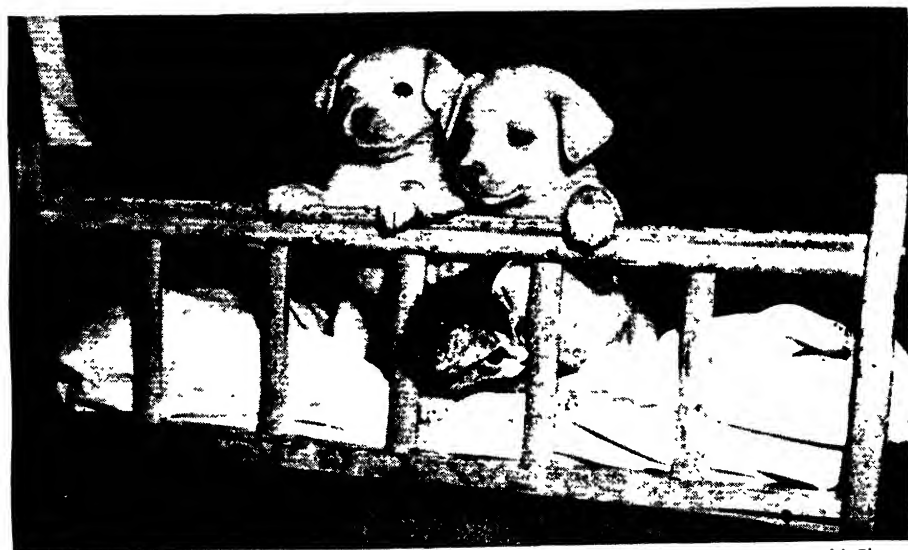
THE PICTURE EDITOR

Much of the material in this chapter will apply equally to photographs and drawings. Photographs will be discussed first, because they pose an initial problem to the *picture editor*. There will be no attempt here, however, to instruct cameramen in the techniques of shutter-snapping, timing, and lighting. Such instruction is to be found in many handbooks produced by camera manufacturers and in textbooks obtainable at any good public library.

The discussion begins with the man who has charge of all illustration, the picture editor. Examining a photograph, he will ask himself these questions:

1. Is this picture fit to print as it stands?
2. Will the picture be improved if I designate only a certain part of it to be reproduced in the paper, and eliminate the rest?
3. What specific instructions must I give and to whom, and how must I prepare these instructions to get the picture printed?

Note that this editorial employee is designated as *picture editor*. The person who makes decisions like these is an editor in the same sense that



Wide World Photos

Action and animal interest. News photographers shooting an animal trio at a Greenwich Village Humane Society show find the tables turned, themselves the subjects of still another photographer. Below, the trio the newsmen were so eager to snap. Puppies and kittens are sure-fire subjects. Combine them and you have a picture few editors could reject.

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the copyreader is an editor. The copyreader checks a story, and if he finds it too badly written, he sends it back for rewrite. A picture editor *might* call for a retake of a bad picture. Usually, unless the picture is vital news, he will just reject the photograph and use something else.

The copyreader looks carefully at the high point of interest in the story, the lead, goes over every word for proper usage and proper emphasis, otherwise tightens and shapes the story for best display in the paper, and writes a head which helps the reader find and read the story. The picture editor does all this for the photograph. He also looks for the high point of interest, the *lead* of the photograph, so to speak. He looks at its overall construction (for which he uses the term *composition*), tightens it and shapes it by choosing which part of the photograph to print and which to reject, and writes a "head" or *cutlines* for it. The latter will be discussed later in the chapter.

On large newspapers, there are picture editors whose sole function is to handle pictures in this fashion. On smaller publications, the reporter may handle the photographs which illustrate his story.

BASIC REQUIREMENTS FOR PICTURES

Check Focus and Exposure

The picture editor knows that the photograph he starts with must be generally clear in focus and well composed if he is to achieve good results with the reproduction. His eye tells him at once whether it is. Correct focus and proper timing—*exposure*—give a clear, sharp, contrasty photograph in all details. An off-focus, badly exposed shot is fuzzy, muddy, flat. Sometimes good photographs are said to have "color" and bad ones to be "colorless."

A bad photograph can never be improved by reproduction. In fact, a shot must be super-sharp for any sort of processing, for reproduction always robs it of some sharpness and detail. While a photograph may be slightly improved by *retouching*, this process can only serve to repair minor defects or emphasize good points which were already present.

Use an Action Picture

If the photograph passes this first test, the picture editor applies the next: Does the photograph tell a story? If the picture tells a story in itself, without benefit of captions or cutlines, so much the better, though cut-

Won't Say 'No'



—Courtesy Ohio State Journal.

John Simpson, above, displays his skill as a sculptor, a talent which complements his ability on the three-meter board.

Varsity Diver Doesn't Recognize Ole Man Jinx

If someone convinces Johnny Simpson he can do something, it will be done. As a coach once said, if anyone told Johnny he was the world's greatest diver, he'd prove the fellow was right. When Johnny left his native Birmingham, Ala., for Ohio State in 1941, there already was a list of

The Ohio State Lantern, Ohio State University, Columbus, Ohio

Try to have a picture with a feature, especially when it is a personality sketch. Readers want to see the person described in the feature.

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lines are always written to identify the scene or the persons in the picture.

In looking for a story, the picture editor examines the photograph for *action*. Although a picture, as we see it in print, is necessarily static, it can record a flash of life. It can freeze the subject in action. Perhaps the picture arrests and so records a significant moment in someone's life. Perhaps it records a landscape during one of those moments of change brought about by a shift of light or a change of season. In any event, what is recorded is action.

POSING GOOD PICTURES

The question naturally arises, particularly in posing people as subjects: How do you get action in the photograph? The answer is obvious: Have them doing something. Instead of showing two people facing the camera in a formal pose, show them doing something—at least shaking hands or examining some object together. Whatever they do supplies action, tells a better story, and, best of all, actually provides a better likeness of the subjects than the formal portrait because they appear more relaxed and natural.

Action Can Be Quiet

The same principle applies to the individual portrait and to the group shot. Sometimes in a portrait the result is achieved by showing the subject talking on the telephone. At the very least, attempt to show him smiling—or, for that matter, frowning. But smiling or frowning, have him doing something. Action can be quiet; it does not have to be violent.

A favorite portrait device is to depict the individual engaged in some activity in connection with his vocation or with whatever makes him newsworthy. Thus newspapers print photographs of a pitcher throwing a baseball, a football player punting or leaping up to snare a pass. A highly effective device is to show the all-American quarterback about to straight-arm the reader, or the lineman charging right out of the printed page. Plainly these shots are much more “readable” than a dull shot of the same player posed woodenly before the camera. Show the painter at his easel, brush in hand; the hunter in the field, gun poised to shoot.

The Group Shot

Action also answers the problem of posing a group shot. The varsity eleven is best displayed in formation, about to leap into action at the snap

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of the ball. Sometimes, of course, groups are too large to be photographed intelligibly in action. Here the traditional left-to-right line-up seems to be the only answer, until we begin to think of devices to break the straight-line monotony. One favorite method is to stand the individuals in a group at different levels by posing them on a flight of stairs. Some student publications employ this device and variations of it with excellent effect.

THE ART OF CROPPING

Rarely does a picture editor use all of a photograph he receives. The camera sees a wider range than he wants to use. This is where he *edits*. His first step is to mark out the part of the photograph he wants to use, thus designating at the same time those parts he wants left out altogether. This marking-out process is known in the business as *cropping*. Cropping, at its best, is a craft which approaches an art.

Suppose that you have a photograph of one person. First you must decide what you want to show. If your available space is small and you want to be sure the reader identifies the subject, you will emphasize the face as much as possible. Everything else becomes unimportant.

Include Only Significant Details

The original photograph may include the head, the arms, and the upper portion of the body. But if it is only the face you want to show, you lose nothing by eliminating all parts of the body but the head. In fact, such elimination is all gain. You accentuate the part you want to show. The reader naturally assumes, without thinking about it, that the subject has the usual complement of arms, legs, and all other parts of the body which have been eliminated.

In group photographs, frequently a whole arm or shoulder is cropped from the person who stands at the edge of the picture. Note, for example, the common enough shot of two people shaking hands. Everything is cropped but their heads, parts of their upper bodies, and their hands. The cropping focuses attention on the action.

To summarize, the picture editor's cropping, like the copy editor's blue-penciling

1. Eliminates all unnecessary details and "dead" areas.
2. Brings into proper focus the real meat of the story or picture—the action.

The picture editor accomplishes his cropping by marking; he does not



This was the picture as the camera saw it.



The Easterner, Eastern High School, Washington, D.C.

This is the picture as the picture editor saw it. With the dead areas cropped, the live area—here the figures of the persons in the picture—can be enlarged and still stay within the designated space. Careful cropping may even sacrifice parts of the body but always focuses attention on the subjects. Result: a lively "readable" picture.

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apply scissors to the photograph. The actual cutting of a photograph comes into play rarely, and only when other effects are desired; for example, in preparing a photographic layout, for which the additional services of an artist are required. The picture editor's methods of marking the photograph without harming it are described in the following section, where cropping is discussed, as it must be, in conjunction with the science of *scaling*.

SCALING THE PICTURE

When the picture editor has decided on the area of the photograph to crop, he follows with two immediate steps:

1. He designates the crop area plainly.
2. He estimates exactly how much space the finished *cut* will take up in the paper; that is, he *scales* it. (*Cut* is a shop term for an engraving. The engraving process is discussed later in the chapter.)

These two steps are absolutely essential because

1. The engraver must know what areas of the photograph to include in the finished cut and how big to make it.
2. The make-up editor must know exactly how much space to reserve on the page to accommodate the cut.

Be Careful of the Copy

All this must be done in writing. If people went about shouting instructions at each other in a busy newspaper shop, they would be able to do little else. The paper would never get printed.

Some highly skilled picture editors are able to mark the face of a photograph without danger by using a soft blue crayon which easily wipes off, but this practice is not generally favored. Most photographs for commercial reproduction are *glossy prints*, or *glossies*—prints on which the emulsion is smooth, shiny, and relatively brittle. Marking the surface may crack the emulsion and render the print worthless if a mistake is made. The cracks would show up in the finished engraving. Ordinarily, a picture editor will not use a lead pencil on the surface of a *glossy*. If he uses a crayon he will mark with extreme care.

Some editors favor a device called a *frisket*. The frisket is a piece of transparent tissuelike paper. One edge is pasted to the top back of the print, and the rest folded loosely over the face. Smoothing it down, the editor, who can see all the details of the photograph through it, marks on

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the frisket his cropping lines and other instructions. He uses a soft pencil and a light pressure to avoid scoring the emulsion.

Use a Quick Method

The frisket is commonly used by the magazine editor, but less frequently by the newspaper editor working against time. Fortunately, there is a safe short cut which eliminates the frisket but achieves much the same result. If the print is held face out against a windowpane, light shining through the paper will outline the photograph. The area for reproduction is easily seen, and can be marked out by drawing pencil lines lightly on the back of the print. In some shops, a special device facilitates this process. Instead of a window pane, the editor uses a box with a ground-glass top and an electric light bulb inside. Light shining through the glass, and through the print, outlines the photograph just as the light of day does shining through the windowpane.

The same lines which indicate the area to be included in the engraving will indicate the size and proportions of the finished engraving. Extreme care must be exercised in giving exact instructions, since an off-size cut will be impossible to use, or if used will necessitate a change in the planned make-up of the paper.

Calculate the Finished Size

The finished cut, as the foregoing indicates, must be made to a predetermined size. The picture editor, by scaling the cut, determines the size. This is how he does it:

For newspaper reproduction, pictures are usually made in standard column widths: single-column, two-column, or any other multiple up to five-, six-, seven-, or eight-column, depending on the number of columns to the page. The column width is always known in advance, and on any given paper it remains the same from day to day. Thus you can always predetermine the exact width of your cut.

The depth of the picture is more difficult to calculate. However, a short cut provides a means of calculating the depth with precision, and at a stroke of the pencil.

Employ the Diagonal-Line

The short cut can best be explained by example. Suppose that you have an 8-by-10 inch photograph from which you want to make a two-column

Diagram illustrating the dimensions for cutting a square piece of material. The total height is 10" and the total width is 8". A horizontal line is drawn at 5" from the top, and a vertical line is drawn at 4" from the left. The diagonal cut is labeled "Diagonal" and "Finished Cut Size".

Using a soft crayon, draw a diagonal line on the back of the photograph from the upper left-hand corner to the lower right-hand corner. Then measure across the top, from the left-hand corner, a space equal to a two-column width, or four inches. Mark that point. Then draw a vertical line

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from that point straight down the photograph. The point where this line intersects the diagonal marks the depth of the finished cut. To measure that depth, lay your ruler along the vertical line, starting at the mark you made to indicate two-column width at the top of the picture. Measure to the point where the vertical line intersects the diagonal. What do you get? The answer should be 5 inches.

In this example, you reduced your original width by one-half by pulling it down from eight inches to four. The depth, then, would have to be one-half the original depth. Simple arithmetic will tell you that without the need of going through the drawing maneuvers. But this example was purposely simplified to make the demonstration easy to follow. You will frequently want to make your cuts three columns wide or five or eight, and column widths, measured in inches, usually come out in odd fractions which complicate your figuring.

How to Scale Enlargements

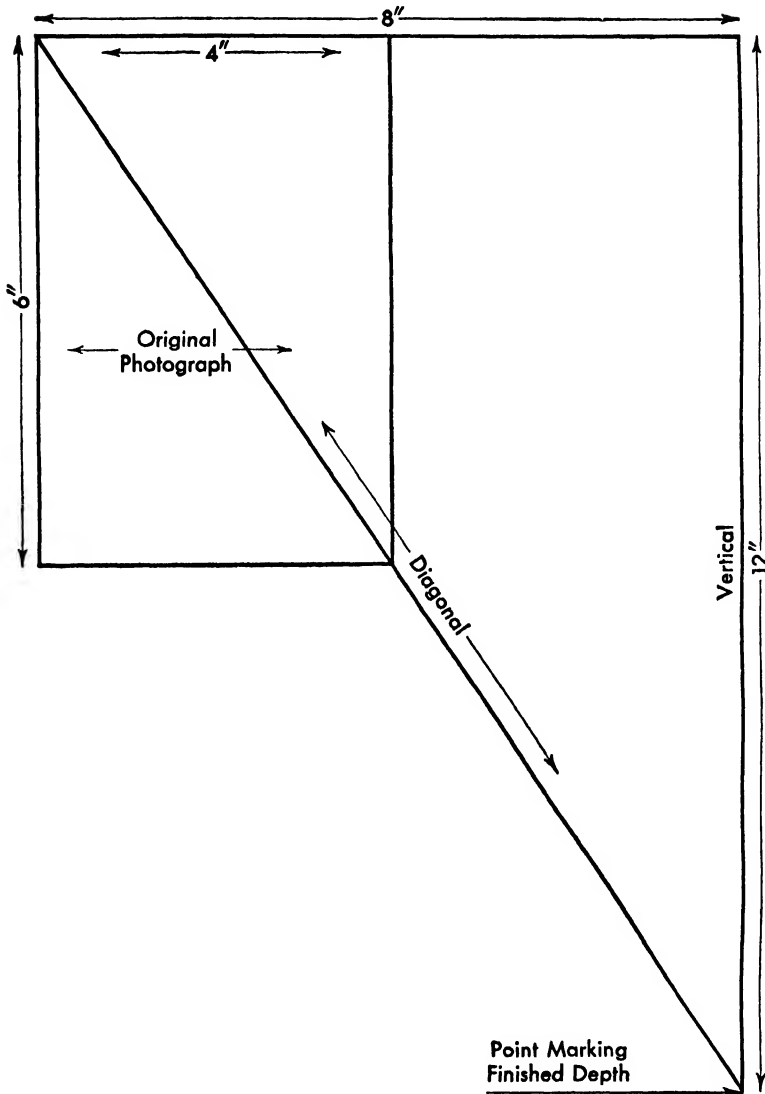
The same process, in reverse, will allow you to enlarge your original photograph to the desired column width. Suppose, for example, you wanted to enlarge a snapshot 4 inches wide by 6 inches deep to fit a hole in your page 8 inches wide. Again you will have to determine the depth.

Place the original photograph face down on a large sheet of clean paper. Starting at the upper left-hand corner, measure across the photograph, and the paper, and mark off 8 inches. Mark that spot. From it, draw a vertical line parallel to the right-hand edge of the photograph and extending well beyond the original depth. Now, with a soft crayon, draw a diagonal line from the upper left-hand corner of the photograph through the lower right-hand corner and extending until it meets the vertical line. The point of intersection marks the depth of the finished cut. To find the depth in inches, measure with a ruler from the eight-inch mark on the paper to the point of intersection. This time the answer should be 12 inches.

Practice Scaling

You have seen this method of scaling worked out by diagrams. If you will take several sheets of paper, a pencil, and a ruler, and practice this method, blocking out various column widths and estimating the depths for them, you will soon learn it. Once learned, like swimming, it is never forgotten.

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Printers Use Different Measures

One thing you will notice immediately, if you do your measuring in inches, is that the depths will come out at all sorts of odd and unmanageable fractions of the inch. That is why, on publications, measuring is done in terms of *picas* and *agate lines*. A *pica* is the basic unit of horizontal

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measurement for printers. About one-sixth of an inch wide, it takes its name from the depth of a character of 12-point type. Vertical measurement, measurement in depth, is usually referred to in terms of *agate lines*. The term takes its name from the depth of a line of agate type. Classified ads are printed in agate type. There are 14 agate lines to the inch.

You should never have to convert from one method of measurement to the other. Printing-supply houses sell rulers which give inches, agate lines, and picas all on the same rule. Many printers give them to their customers as advertising. Not all printing shops and commercial publications measure depth by agate lines; some measure both width and depth in picas.

If you have studied algebra or geometry you will recognize the diagonal-line method of scaling as a graphic representation of the familiar algebraic formula for working out proportions. The first example worked out above, in which an 8-by-10 photograph was reduced to a two-column, four-inch width, can be solved by algebra, of course. The formula is this: your original width (8 inches) is to the original depth (10 inches) as your desired width (4 inches) is to your desired depth X . The algebraic equation then reads $8:10 = 4:X$. The product of the means is equal to the product of the extremes; therefore, $8X = 40$, and X is, as before, 5 inches.

As you will see from this analysis, the short-cut diagram method of estimating depth is neither arbitrary nor mysterious, but based on sound mathematics. Notice, however, that the algebraic equation could get pretty complicated if you found yourself measuring in odd sizes and coming out with extremely awkward fractions.

TYPES OF ENGRAVINGS

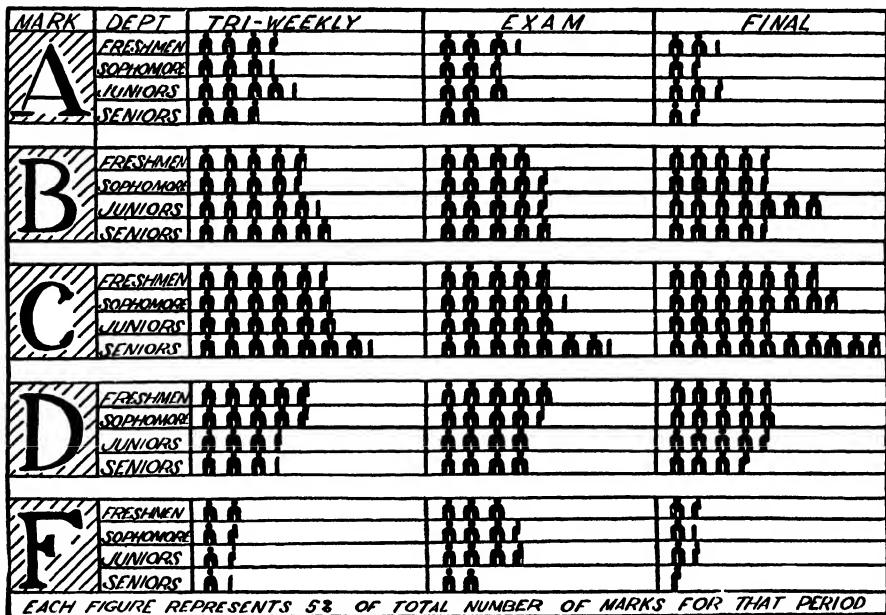
Having cropped and scaled his picture, the picture editor is pretty well along with his work. Two extremely important steps remain, and they will be discussed in order. First, he must give the engraver instructions as to the *kind* of engraving desired. Hence he must know the various kinds of engravings and their uses. He need not be an expert in the mechanics of making them. The mechanics are complicated, and full details can be found in technical books on the subject.

The picture editor, then, must know what engraving is, and how to use it. What does an engraver do? What does his work accomplish?

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The Islander

Friday, February 20, 1948



The Islander, De La Salle High School, Nicolett Island, Minneapolis, Minnesota

Charts and graphs—like this one—are essentially news, for they tell an interesting story. They dress up the paper, too. This chart is reproduced by a line cut.

What Are Half-Tones and Line Cuts?

The engraver transfers the photograph, or other illustration, to a surface from which in turn it can be transferred to the printed page. In other words, he transfers the illustration to another surface altogether, one which will take ink and hold it and thus print the image on paper. A metal surface is generally used, but sometimes other materials are substituted. Engravings fall roughly into two classifications:

1. The *half-tone*
2. The *line cut*

The distinctions are easy to make. Photographs, water-color drawings in black and white (called *wash* drawings in the trade), and all other illustrations which show gradations of tone from black to white require *half-*

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The Northerner, North Side High School, Ft. Wayne, Indiana

Art work such as this is effective but expensive. The plate is made by a combination of line and half-tone processes. A straight, rectangular half-tone would have been less expensive, lost much of the contrast.

tone engravings or cuts. (The terms “engraving” and “cut” are used interchangeably to refer to the product of the engraving process.)

Drawings which show no gradations, but only sharp blacks and whites, such as pen-and-ink sketches, are engraved as *line cuts*. Occasionally combinations of half-tone and line processes are used in the same *plate*. (The term “plate” is frequently used as a synonym for “cut” or “engraving.”)

Screen Is the Key

The key word in the half-tone process, by which all photographs are made into cuts, is *screen*. If you closely examine any picture reproduced in a publication, you will notice that it is composed of small dots. In newspapers you can see these dots with your naked eye; but in smooth-paper publications, it may take a magnifying glass to bring them into view. These dots are called “screen.” More accurately, they are the result of the engraver’s *screening* the photograph when he made the cut. The engraver actually transferred the photograph to the metal plate by re-photographing it through a screen. The pattern of the screen is transferred by the photoengraving process to the printing plate in the form of these dots, which outline the image to be printed. By means of acid baths, the surface of the plate is etched away, leaving the dots slightly higher than the rest of the plate to catch the ink. The printing is done by these dots.

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Determine the Correct Screen

The more dots on a plate, the more ink is caught, and the more detail of the photograph is shown; the finer the screen (the more dots transferred to the plate), the more detail; the coarser the screen (the fewer dots), the less detail. But if the screen is too fine, it will smudge on coarse paper. And if the screen is too coarse for a fine paper, the result will be a "hard" reproduction, with most of the fine detail lost.

To get the best results, the picture editor must tell the engraver what screen he wants for the photograph. A general rule here comes into play: The finer the paper, the finer the screen; the coarser the paper, the coarser the screen. The picture editor must know what his paper will take for the best results and give the instructions to the engraver in simple, unmistakable language.

Since newspapers are printed on a relatively rough stock of paper, they take a much coarser screen than do smooth-paper magazines. The method of designating the desired screen is based on the number of lines to the inch in the screen which the engraver uses in making the cut. The screen through which the engraver projects the image of the plate is made of two polished sheets of glass, each bearing fine parallel black lines. The engraver has a stock of these on hand, ranging from those on which the line intersections are far apart (coarse) to those with close line intersections (fine). Screens range in coarseness from 55 lines to the inch to 200 or more for letterpress work, or skilled work on high-grade paper.

Standardize the Screen

It is the picture editor's job to tell the engraver which screen to use in making the cut. The editor simply writes on the back of the photograph, or on a separate order form, "55-line screen," "65-line screen," "110-line screen," "133-line screen," or whatever may be called for. The engraver follows instructions carefully, for he knows that a mistake will ruin the job.

Although newsprint of some types will take a fairly fine screen, rarely is one found which can tolerate anything finer than 85-line. Above that, a smudge of black ink may result where the photograph should have been printed. Most papers standardize on 65-line screen, with excellent results. If your student publication is using newsprint, be cautious before deciding to try anything finer than 65-line, despite the temptation to do so in

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order to get more detail into your cuts. A little experimentation is always in order, of course, to see just how much your paper will tolerate. Once this is standardized, the cuts should all be ordered with the same screen, unless the grade of paper is changed.

Screens Have Limits

Newsmagazines using a smoother stock of paper will be able to use 100-line or even 110-line screen cuts. But only a smooth, glossy stock will take anything up in the fine ranges, 133-line or better. Remember that coarse, absorbent papers take up too much ink on a fine screen, and therefore the picture blots. On finer paper the blotting is reduced, since the paper is increasingly less absorbent the finer it is.

The metal used for plates in the half-tone process may be copper or zinc. Copper is more expensive and usually gives better results. For high-fidelity reproduction, copper is necessary. But zinc will usually give adequate results. Some student publications use it because it is cheaper, recognizing that the quality of reproduction may not be ideal. Using cheaper material, the students reason, they can buy more cuts.

Line cuts, because they involve no gradations of color, require no screening. And because no screening is necessary, and straight lines and solid masses do not require the high fidelity of copper, zinc is usually used for line cuts.

Reducing and Enlarging

In handling drawings, whether they are to be engraved as line cuts or half-tones, the picture editor knows that reduction tends to sharpen them. Reduction heals any breaks in the lines of a hand-drawn picture, causing them to disappear in the printed version. Artists are expected to draw their cartoons or pictures at least twice the size they are to appear when printed. Close coöperation between artist and picture editor is, of course, necessary, for the artist must know in advance by what proportions his drawings are to be reduced.

Enlarging a drawing, however, tends to accentuate faults. Too much enlargement of a photograph cause a great sacrifice of detail. If you want to know how an illustration will look when reduced, a reducing glass—the reverse of a magnifying glass—can be purchased at any optical house or big printing supply house. A near-sighted person who wears reducing glasses can, by lending the glasses to you, enable you to achieve the same

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result. Hold the glasses a short distance from your face and look at the photograph or drawing through one lens.

WRITING CUTLINES

The picture editor, or anyone who processes photographs through the shop to the engraver, must think of his job in terms of these four words: 1) crop, 2) scale, 3) screen, 4) cutlines.

The first three steps have been examined already. In considering the qualities of a good picture, you learned that a picture should tell the story without benefit of caption. But rarely does it tell the specific story without additional information. Thus in handling art, you must consider the writing of cutlines—*overlines* and *underlines*.

An overline, so-called because it runs across the top of the illustration, is a headline in a sense, but the writing of it is not governed by highly stylized rules. An overline must be counted in to fit the required space, of course. But you may dispense with verbs, and be content to write a label. Ingenuity, as always, can make an overline sparkle.

An underline, which runs beneath the picture, is usually descriptive in nature, and for the most part identifies the individuals in the cut and the time and place of the action shown. It should be brief and to the point, but color will be welcomed here as elsewhere in the paper.

Cutlines should be typewritten, and identified, as with all other copy, by guidelines.

One-column cuts, which chiefly are portraits of individuals, often need nothing more than the name of the subject, run as an underline and usually centered in the column. Multiple-column cuts usually call for both overlines and underlines.

Type Presents a Problem

For uniformity of make-up, standardize the size and type faces of your overlines and underlines. In overlines, the commonest error is running the type too large; underlines are frequently set in a face too small for quick and easy reading.

The underline should take a face slightly larger than the body face of the paper. (The body face is the size of type used for most of the stories.) If your body face is 8-point, use 10-point bold for captions. The hanging indent, one of several popular styles, presents an attractive and readable appearance.

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Incidentally, after scaling a photograph and determining how wide and deep it will run, the picture editor always adds to that estimate an allowance for cutlines. In reserving space for his picture, he must reserve space for the overline and underline, too. Many a make-up plan has been thrown out of gear because this allowance was not made. If overlines and underlines are standardized as to type size, the space allowance is easily determined.

CHECKING BAD ILLUSTRATIONS

There is almost never any excuse for bad illustrations in any publication. The cause of a poor picture can be traced fairly quickly. Error can creep in at any point from the original photograph to the printed reproduction, and render illustrations muddy, chalky, or distorted.

In tracking down the cause, the picture editor starts by reexamining the original photograph or drawing from which the cut was made. If satisfied that the fault is not in the original, he proceeds with the following steps:

1. He examines the cut to see whether it was screened properly. Long practice enables him to detect any deviation from the standard screen used by the paper.

2. He checks to see whether the cut was mounted *type high* by the composing room. All cuts come as thin plates, and have to be *backed*, (mounted on a block) to bring the surface up to the level of the rest of the material to be printed on the page. When the plate is properly backed, and is at the exact page level, we call it *type-high*. If the cut was mounted too low, it will print faintly because it will not get enough ink. If it is too high, it will get too much ink and become smudged.

3. He checks the stereotyping room, if his paper is run on a rotary press. Here something might have gone wrong with the page *mat* when it was rolled, or with the *casting* made from the mat. (A mat, short for *matrix*, is a papier-mâché material, which takes an impression of a cut or of type, and serves as a mold into which molten metal can be poured to make a solid casting and thus a printing surface. The casting is a stereotype. This subject is treated in detail in the next chapter.)

4. He checks the pressroom to see if the inking process was at fault in any way, or, if the printing is done on a rotary press, whether the casting was damaged when it was locked on the press cylinder. He also notes whether the quality of the paper has changed.

Somewhere along the line, the picture editor will find the trouble. By

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following his formula, and taking the same steps he takes, you can discover the cause of bad illustrations in your own paper. Never is there a need to tolerate bad illustrations.

SPECIAL PICTURE EFFECTS

You may have wondered, on occasion, at special effects you have observed in newspaper or magazine illustrations. Usually these effects have a simple explanation; usually they originated with the picture editor.



A means of gaining a decorative effect without art work. The column head illustrated was set in black type with a double border of a black rule plus a type-design box. Then the head was sent to the engraver with orders for a reverse plate.

Listed below are a few of the picture editor's tricks that can be applied to your student publication. Some will help solve problems; others will help save money.

The Reverse Plate

You may have seen what appears to be white type—white letters, that is, printed on a black background. This effect is achieved by the use of a *reverse plate*, a form of engraving. An artist can achieve the effect by making a drawing, inking in around letters, which thus stand in a solid framework of black, and having a conventional engraving made of it. But the same effect can be achieved without art work. Paste a proof of conventional black-letter type on a white background. Send it to the engraver and have a reverse plate made of it. The letters will then appear white and the background black. The engraver and printer can help you plan this effect, as well as all the other effects listed here.

Flopping, Outlining, and Vignetting

Sometimes the person in a photograph faces the wrong way for make-up needs. That is, the subject may be facing to the right and you

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wish he were facing to the left. A sound rule of make-up calls for individuals in all cuts in outside columns to face in toward the page. The solution is simple. In the instructions to the engraver, the picture editor tells him to *flop* the cut. When the cut comes back, the subject will be facing the other way. However, in the printed picture what appears to be right will be left and vice-versa. With a picture showing someone doing something with his right hand, if the cut is flopped he will be doing it with his left. That may account for many apparently left-handed people, for flopping is standard newspaper practice.

You can also get relief from conventional square and rectangular shapes of cuts. With varying additional expense, half-tones can be made surrounded with a firm black line or rule, made oval or round, be outlined, or vignetted. In *outlining* the half-tone screen is lifted around the edges of the picture, following the natural outline of the subject and giving the picture an irregular border. This process is also called *silhouetting* (pronounced "sil oo et ting"). In *vignetting* the half-tone screen is lifted wherever a flat white should appear in the original picture, so that a flat white appears in the same portions in the printed version. The engraver can show samples of this sort of work and advise as to costs. Line cuts can be made in any shape without extra expense by the simple process of making the original drawing the desired shape.

Mortising

When a carpenter or cabinetmaker cuts a slot in a piece of wood and fits another piece into it to make a firm joint, he has fashioned what is called a *mortise*. Any piece of furniture in the house will furnish examples of such mortising. In printing, the term *mortise* refers to much the same thing. Mortising a cut is sawing out an area in an engraving or mat casting for the insertion of typeset material. The device is often used in advertisements to insert the price of an article, in type, into a picture of the article.

Mortising need not be an afterthought. Areas where mortises are to be made should be indicated on the original drawing or photograph. Having the engraver make the mortise saves both time and money, especially if the cut is to be a copper plate. A special saw is required to cut this metal. A simple way of making an inside mortise—that is, a mortise which will be surrounded by the border of the cut—is to paste a clean proof of the desired type on the proper spot in the illustration before it is sent down to

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the engraver. If the cut is to be reduced, of course, the size of the type will be reduced proportionately.

Save Money on Cuts

If numerous illustrations are used in each edition of your publication, money can be saved by several methods:

1. By *ganging*
2. By the use of *layouts* and *montages*
3. By the use of *linoleum cuts* or *woodcuts*
4. By the use of plastic cuts, a relatively new development

In *ganging*, the engraver makes several of your cuts on the same plate, and then saws them apart for individual use. This must be arranged in close coöperation with the engraver, and must be carefully planned. All cuts must reduce in the same proportion, of course, for they are to be made in one plate.

Photo layouts start with paste-ups of a series of photographs, with the resulting layout to be made as one cut. These, like all illustrations, will be better if planned oversize for reduction in the engraving process.

Photomontage, though much like the layout, entails the superimposition of one photograph over another. Consequently a great deal of art work is usually involved. Do not venture brashly into montage work. Photographs *must* be of uniform quality and uniform interest. They also should be large enough to show clearly the subjects involved. Many a yearbook has been spoiled by bad montages.

Linoleum cuts and *woodcuts* are made directly by the artist, without benefit of photoengraving. Wood, linoleum, and certain other surfaces can be scored with a sharp instrument to provide a printing surface. These blocks must be type-high. The printer should be consulted before making use of them. Both as an art form and as a method of reproduction in illustration, woodcuts predate all other printing processes. *Plastic cuts*, used as a substitute for metal, require special equipment and are available only in certain engraving plants.

Uniformity in Cuts

Daily newspapers usually insist that all one-column cuts of individuals, which are called *face cuts*, be of uniform depth. The reason is that face cuts of the same size enable a make-up man to balance a page quickly and easily.

PROCESSING THE ILLUSTRATIONS

Picture editors on dailies also crop and scale face cuts and head-and-shoulders cuts so that the faces will be the same size in print.

Both principles can, of course, be applied to multiple-column cuts and to cuts for the magazine or yearbook. Cuts showing full figures are rarely effective in the same layout with cuts showing only heads and shoulders. One of the principal objections to most yearbook pages is this lack of uniformity in the reproduced size of the subjects of the various pictures.

EXERCISES

Part I—Individual Assignments

1. Go through some recent editions of any newspaper to find five half-tone illustrations which impress you as particularly effective. Try to find different types of pictures, for example: a) animals or pets, b) children, c) human interest other than children or pets, d) groups of adults, e) sports, f) action other than sports. Carefully clip these pictures, with their captions and cutlines; and paste each one on a separate sheet of 8½-by-11 paper, leaving room for your written comment. Now examine each photograph carefully and write answers (on the same sheet on which the photograph is pasted) to the following questions:

- A. Why did the editor consider this picture worth printing?
- B. Would this picture tell a story if it had been printed without captions or cutlines? Why or why not?
- C. Is the essential detail of the picture in sharp focus, or is some of it muddy?
- D. Is it properly cropped, or do you think the editor might have cropped other nonessential material from it? Mark with a colored pencil areas that you think might have been so cropped, and note your reasons.
- E. Are the captions and cutlines effective, or could they have been improved? Suggest improvements, if possible.

2. Go through some recent editions of your school paper in the fashion prescribed in Exercise 1.

3. Find five half-tone illustrations which impress you as faulty. Again paste them on sheets of paper and write your reasons for thinking they are bad. a) Was the original photograph not worth printing? Why? Too prosaic? Badly posed? Out of focus? Improper exposure? b) Badly cropped? Why? How could cropping have been improved? Mark the picture with a colored pencil to indicate your preferred crop areas, and state reasons in writing. c) Badly printed? Too much ink? Too little ink? d) Captions or cutlines badly handled? Why? e) Note specifically any other faults you may observe.

4. Go through several editions of any newspaper and find five line-cut illus-

JOURNALISM AND THE STUDENT PUBLICATION

trations. Clip and paste them as in the preceding exercises, and state in writing why you believe they tell a story better than photographs would have done.

5. Scaling Exercises

Note: Because you are dealing with clippings, a good way to do this assignment would be to mount each clipping first on a sheet of 8½-by-11 paper, measure each clipping exactly, and beside it draw a box or square (as the case may be) of the exact dimensions of the clipping. You can then do your scale marking within this box and so avoid marking the face of the clipping.

- A. Find a four-column picture in any newspaper, clip it and paste it to a sheet of paper. Using the method described in this chapter, scale the picture to a one-column space. How many inches wide would the picture be in a one-column space? How many inches deep?
- B. Find a three-column picture and scale it for a two-column space. How wide and how deep would it be?
- C. Find a five- or six-column picture and scale it as follows:
 1. To a one-column space
 2. To a two-column space
 3. To a three-column space

Note the new dimensions in inches for width and depth in each instance.

- D. Find a one-column picture, and scale it for the following:
 1. To a four-column space
 2. To a two-column space
 3. To a three-column space

Note the new dimensions in each instance.

Part II—Class Discussion

1. Each member of the class should have a copy of the same edition of any daily newspaper. Go through the paper page by page to examine the illustrations. Be prepared to comment on one or two cuts. The following questions should be considered:

- A. Physical description of the cut: Column width? Line cut or half-tone? Why was it considered newsworthy? Was it cropped and where? Effectively cropped? How good are the captions and cutlines?

B. Perform the same exercise with a copy of the school paper.

2. In turn, individual members of the class should solve scaling problems drawn on the board. For example, the reduction of a two-column space to one-column, three-column to one-column, and so on. Problems of enlargement of space should be solved in the same way.

3. With a lantern projector, various types of illustrations may be thrown on a screen for discussion by the class.

What Is Good Make-up?

The Reader's Needs Guide Professional Practices

MAKE-UP is the process of presenting news to the reader in a form that is attractive and clear to him. Your presentation should do two things:

1. It should stimulate the reader's *desire* to read.
2. It should make reading *easy* for him.

The second of these two aims is the more important. Too often, in a frantic effort for a unique appearance, readability is sacrificed. Appearance without readability is worthless.

THE ROUTE COPY FOLLOWS

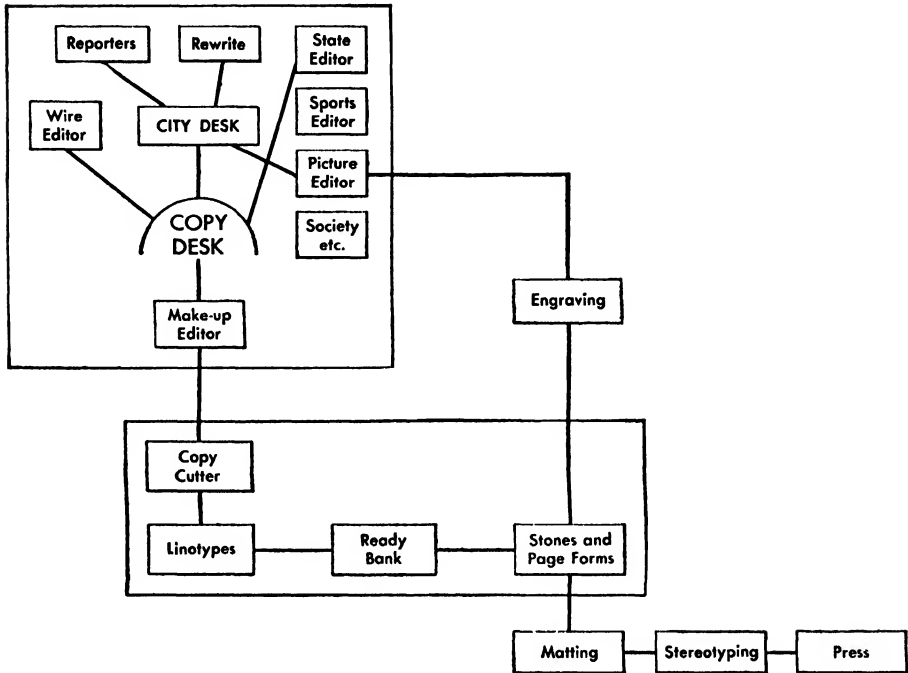
Good make-up begins on the copy desk, not in the composing room. On the small city daily, one man in the composing room will frequently supervise the job of making up the whole paper. The job is not too big for him. Why? Because everybody in the city room and the advertising department has been working toward the same end: to produce copy that can be fitted into a standard make-up pattern quickly, neatly, and effectively. Editorial and advertising employees work just as purposively on the big city daily, where the make-up job is more complex and more than one man may supervise it.

To newspapermen, the word *copy* means any written material or illustration prepared for the paper. Copy is everything from news stories, big and small, to editorials to obituaries to crossword puzzles to photographs to cartoons to advertising.

The movement of copy from its various points of origin to the printed page is termed *copy flow*. Some of the points along this route have been described in preceding chapters, but a more complete description is necessary to an understanding of make-up. Although the description here is

JOURNALISM AND THE STUDENT PUBLICATION

HOW COPY FLOWS



confined to editorial matter, note that advertising matter follows a parallel path.

The Writer

All copy originates with a writer. Local copy may be prepared by a reporter at one of the typewriters in the city room or written by a rewrite man from notes telephoned in by a district man or leg man. Or it may be prepared by a beat man at his base of operations—say, the city hall or the state house—and sent by messenger to the paper.

Other copy arrives in the city room by almost every modern method of communication. Wire copy comes by teletypewriter (teletype) to the wire editor, as well as by cable from foreign correspondents. Very important stories may be radio-transmitted by foreign correspondents, and foreign and domestic correspondents will on occasion dictate a story to a stenographer over transoceanic or long-distance telephone lines. Most visual features—cartoons, charts, graphs, puzzles, and some photographs—

WHAT IS GOOD MAKE-UP?

come by mail, either in their original form or reproduced as mats. Other photographs (and maps in wartime) are transmitted by wire or radio.

All this copy is uniform in style. Mats and photographs are prepared by the releasing agency in uniform sizes for easy reproduction, and type-written copy is double-spaced on one side of the paper only. All copy bears a slug from the point of origin, whether reporter or feature service—a word or phrase at the top left-hand corner of every page, identifying the copy immediately to the copy desk.

The Appropriate Editor

Immediately upon its completion, all copy goes to the appropriate editor. Local copy goes to the city editor, national and international copy to the wire editor, state copy to the state editor, and so on. Each of these editors keeps a careful record of every story that passes over his desk, noting its source, subject, length, and distinguishing characteristics. He should be able to report at a moment's notice the status of any story not yet finished. The city editor and state editor work from their assignment sheets, and the wire editor from the proposed news budget sent him early in the day by each wire service.

These editors read carefully stories produced by their own departments, but generally do little editing. Once satisfied that the copy is reasonably competent, they pass it along to the slot man.

The Slot Man

This staff member, as you learned in Chapter 7, is the head of the copy desk. He scans the story rapidly, and assigns a guideline to it, either using the original reporter's slug or using an arbitrary phrase to describe the story. He checks the length, and, if necessary, indicates that the story is to be shortened. He also designates the type and size of headline the story will carry. He keeps a record of the stories passing over his desk, indicating the source, length, guideline, head, and the copyreader's name. The slot man's record of copy, or a similar record maintained by the make-up editor (if there is one), is called a *slug sheet*. A sample slug sheet is reproduced on page 184. Where copy flow is constant, as on the metropolitan paper, the slug sheet is actually simpler than this. But where copy editors work at odd hours, as on the weekly student publication, and clear copy found in the basket when they come in, this type of slug sheet is found useful. Each editor who handles copy must be sure to mark the

JOURNALISM AND THE STUDENT PUBLICATION

A SLUG SHEET

Slugline	Reporter	Copy Editor	Length of Story	Head	Date	Page
^(Art) Basketball	Storrs	Frank	6"	#1	2/7	1
Latin Club	Barron	McCall	4 1/2"	#5	2/7	3
^(Art) Buttons (Feature)	Grace	Frank	7"	#6	2/7	1
Edit-Lunches	J C.	Frank	4"	#8	2/7	2

slug sheet, if he clears the copy to the printer. Otherwise, he might lose track of it. Carbons of all stories should be made, and kept on file, of course.

The Copyreader

The slot man chooses a copyreader to handle each story, either a person who has handled previous installments of the same story or a specialist in the particular field, such as politics, medicine, crime, or courts. The copyreader edits the story and writes a headline for it. Back it goes to the slot man. He checks it quickly, enters the time of its clearance on his slug sheet, and transmits it by pneumatic tube or messenger to the composing room.

The Linotyper

Here the *copy cutter* takes over. If the story is long he cuts it into proper lengths, and distributes the copy among several linotype operators to speed the setting. The linotype, which resembles a giant typewriter, casts slugs, or lines of type, one at a time, from molten metal.

The Proof Pressman

Once set in type, the story is taken to the proof press, where at least three proofs are made of it. These are called *galley* proofs, or *galleys*,

WHAT IS GOOD MAKE-UP?

from the long, slender metal rack in which the type is handled. One proof, with original copy, goes to the proofreader; another is hung on a hook at the *ready bank*, where it is available at all times to the composing room personnel; and one or more proofs are sent back to the city room.

The Proofreader

The proofreader's only job is to check the proof against the original copy, and look for typographical errors. He has no authority to order type changed, except where the linotyper has not followed copy.

The Ready Bank

From the proof press the type goes to the ready bank, a large, long metal desk, where type ready to be printed is assembled. The type remains at the ready bank until it is needed—that is, until the page on which it will appear is to be made up.

The Stone

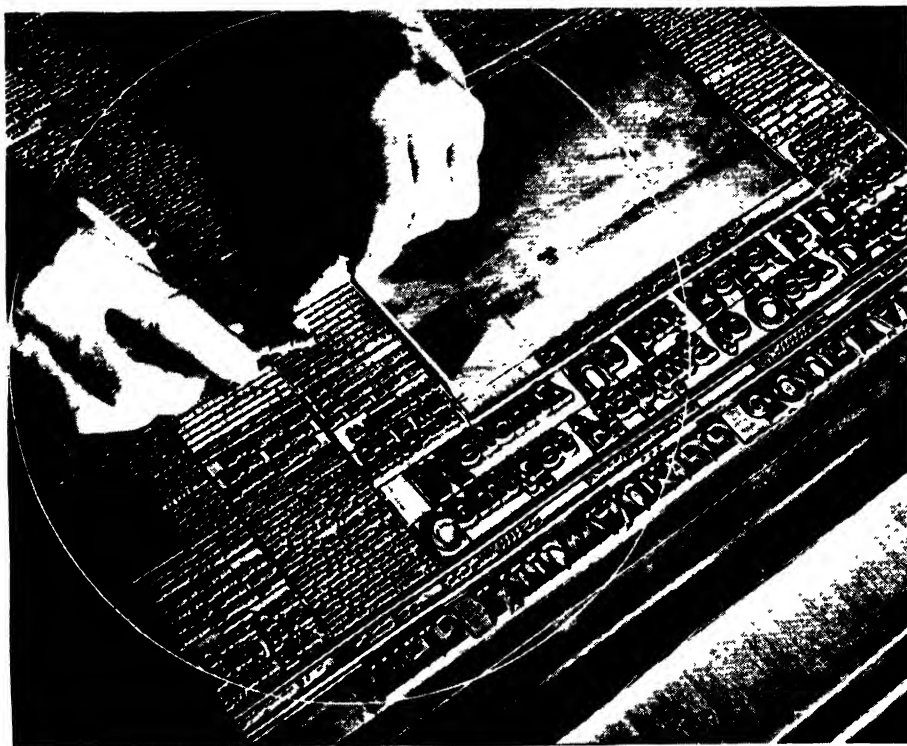
The page is made up on a *stone* (a surface of stone or metal, usually mounted on legs and rollers so that it may be moved about the shop easily). On the stone is a *chase*, a metal frame the size of the page. Following the instructions of the make-up editor, type and illustrations, in the form of cuts or metal castings, are placed in the chase and separated by *column rules*, thin metallic strips which will show as lines on the printed page, and *leads*. Leads are metallic strips also, used to space the type and cuts and casts; but because these leads are not type-high, they will not show on the printed page. Their presence will be indicated by the white space on the page.

When page make-up is completed, the chase will be locked by means of *clamps* or *quoins* which hold the *footstick*, or heavy metal bar at the bottom of the chase, in place. The finished locked page is spoken of as a *form*.

The Matting Room

On a flat-bed press, such as is used for most student publications, the page is now ready to print. However, most dailies use rotary presses, and a flat page form cannot be locked on a cylinder. To convert the page for such printing, two more operations are necessary. The locked form is rolled into the nearby matting room and transferred to the matting table.

JOURNALISM AND THE STUDENT PUBLICATION



The Milwaukee (Wis.) Journal

Making a last-minute change in page 1 before the form is locked. Keeping abreast of a blizzard story, editors will order changes as long as any chance remains of making the edition.

A page mat, made of heavy papier-mâché, is placed atop the form and the two are run between rollers under heavy pressure. They stamp the impression of the type and illustrations into the page mat as a single unit.

The Stereotyping Room

Here molten metal is poured against the page mat, which has been clamped into a semicircular mold. The resulting *cast* is a semicylinder of metal which is now a facsimile of the original type page. This cast is moved to the *pressroom*, where the paper is to be printed.

The Pressroom

Here the cast is locked, along with many other similar casts, each representing one page of the paper to be printed, on the rollers of a huge



The Chicago (Ill.) Sun-Times

A press of the button and the presses roll. Giant rotary presses print, fold, shear, and count each edition of the metropolitan daily.

JOURNALISM AND THE STUDENT PUBLICATION

rotary press. The press, shrewdly designed to perform a number of complex operations simultaneously, inks the plates, prints the pages, cuts the long printed rolls of paper into four-page sheets, folds each sheet, folds the paper into individual sections, folds the paper again as a unit, and presents the printed and folded papers at the end of a conveyor belt, not merely ready for distribution, but *counted* in neat piles of fifty or a hundred. You can see that this stereotyping process is essential to convert the type and illustrations to a single rigid printing unit which will stay on a high-speed rotary press. Before the invention of this process, rotary press development was greatly retarded because of the extreme difficulty of holding loose type on the rollers.

Illustrations

Illustrations, which were discussed in some detail in the preceding chapter, fit into the general copy flow neatly. From the picture editor's desk they go as original photographs or drawings to the engraver, or as mats to the stereotyper. In the engraving room, cuts are made of the original photographs or art work, and in the stereotyping room individual casts are made of mats. Cuts and casts are then sent to the composing room, where they are fitted into their proper positions in the chases.

COPY FLOW ON STUDENT PAPERS

Copy flow is considerably simpler on most school publications, for obvious reasons. Student journalists can and should skip involved routing practices. The job is smaller in scope and less complicated in detail, and they are relieved of the steady weight of deadline pressure the dailies suffer. But in large outline, the processes are the same.

Even this brief discussion of copy flow should indicate that every step in the editorial process, all the careful writing, editing, and checking of copy, is geared toward the smooth and efficient handling of copy once it reaches the composing room and is ready for assembly in the page forms. This is just another way of saying that make-up begins in the city room, and specifically on the copy desk.

If this is true of the work of the dailies, it is even more appropriate to the business of putting together a successful student publication, where there is more time to plan ahead. System and order also mark the difference between the professional and the star-struck amateur.

WHAT IS GOOD MAKE-UP?

Make-up Is an Editorial Job

The make-up editor of a daily paper makes up page 1 and most of the inside news pages. Special editors may, of course, make up special pages. Almost invariably the editorial-page editor takes care of his own page, and the sports editor, the society editor, and the drama or amusements editor lay out their own special pages. But the rest of the paper is the responsibility of the make-up editor.

In general, the make-up editor never actually touches a stick of type. A mechanical employee, the *make-up man*, will act as his assistant and move the units of type as the make-up editor directs.

The make-up editor, however, is always an editorial man. On small papers he may be the city editor or one of the city editor's assistants, or he may be the news editor. But whatever his title, his methods are uniform.

The make-up editor always knows what he is going to do before he enters the composing room, though his basic plan may be altered several times before he is satisfied with a page. He does his planning at his desk in the city room, where he draws up the two essential charts of his activities: his slug sheet and his dummy form.

The slug sheet is a complete record of every story processed in the city room. It resembles in form the schedule maintained by the slot man. (Indeed, on some papers the slot man will double as the make-up editor.) The slug sheet lists the subject matter of every story, the length, the guideline, and the type of headline the story will carry.

Dummies Help Make-up

The *dummy form* is a sheet of paper either the same size as the newspaper page or of ordinary copy paper size. In any event, it is ruled to represent the newspaper page. On it the make-up editor tentatively enters the guidelines of the stories he intends to use on page 1. He may also choose to dummy in some detail subsequent pages, particularly the *split page*, as the first page of the second section of the daily paper is called.

Of course, he does not write in the guidelines for every story in the paper on his dummy form, or completely fill out the space on every form. Smaller stories and fillers will be used to fill out columns or stop any gaps. He merely lists important stories.

On most papers he will have a complete advertising dummy of each

JOURNALISM AND THE STUDENT PUBLICATION

page. Much of the advertising is early copy, page-dummied in advance. Thus he knows exactly what space on each page is to be filled with advertising and how much space is available for news. He also knows how much advertising the paper will carry that day, how many pages are to be printed, and what the ratio of editorial to advertising copy will be—in other words, the total number of columns of news space he will have available. This figure is frequently called the *news hole* of the paper.

Before he makes up the paper, particularly before he touches page 1, the make-up editor will have had several conferences with the other news executives on the paper: the city editor, the wire editor, the state editor, and usually the managing editor. They decide what stories should get the biggest play, and determine, subject to change, the relative positioning of other stories.

PATTERNS OF MAKE-UP

Because each newspaper, no matter how large or small, trades on its character, and because newsmen are jealous of preserving and maintaining that character, the editors will choose one style of make-up and stick to it. Newsmen, and most readers, will recognize *The New York Times* at a glance because of its traditionally conservative make-up. Other papers also have a distinctive appearance. Readers, too, *want* to recognize their favorite paper. They expect the same basic make-up pattern day after day, and are inclined to be disturbed whenever the paper appears in radically different form.

Individual variations among papers are plentiful. No two daily newspapers look exactly alike. But make-up patterns have become so standardized that one can speak of types and styles of make-up.

In reference to front-page make-up, these styles, listed more or less in descending order of symmetry, are:

1. Balanced
2. Inverted triangle
3. Brace
4. Circus
5. Panel or magazine

A complete discussion of these various types of make-up would be so technical that it would interest only professionals. The types can best be

Two Shot as Unions Mix in Illinois Melee

One Man Suffers Bullet Wound in His Chest, Other Hit in Abdomen During Battle

CHICAGO, June 18. (AP)—Two men were shot and one man was wounded in a battle between two rival unions in Chicago today.

The shooting occurred in a rooming house in the Loop. The two men were shot in the chest and abdomen. The wounded man was taken to a hospital.

The battle was between the International Union of Marine and Shipbuilding Workers of America and the United Brotherhood of Carpenters and Joiners of America.

The shooting was the result of a dispute over the right to represent the workers of the city.

The battle was the most serious in the history of the city's labor unions.

The shooting was the result of a dispute over the right to represent the workers of the city.

The battle was the most serious in the history of the city's labor unions.

His Sneezes Stop; Just Why Is Kept Veiled in Mystery

London, England, on the morning of the outbreak of the war

The sneezing was the result of a battle between two rival unions in London.

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Truman Raps Really Lobby as 'Ruthless'

President Asks House to Ignore 'Propaganda' and Adopt Measure Next Week

Washington, D. C. (AP)—President Truman today rapped the "really ruthless" lobby as he urged Congress to ignore "propaganda" and adopt a measure next week.

The president said the lobby was "really ruthless" in its efforts to influence Congress.

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Prague Archbishop Gets Out of Guarded Palace 'Prison'

Truman Raps Really Lobby as 'Ruthless'

President Asks House to Ignore 'Propaganda' and Adopt Measure Next Week

Washington, D. C. (AP)—President Truman today rapped the "really ruthless" lobby as he urged Congress to ignore "propaganda" and adopt a measure next week.

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The president said the lobby was "really ruthless" in its efforts to influence Congress.



UW Dedicates New Building

Comerone Is Last of Hammer Club and Power Show Rooms

Madison, Wis. (AP)—The University of Wisconsin today dedicated a new building, the last of a series of new buildings.

The building was dedicated by the University of Wisconsin.

The building was dedicated by the University of Wisconsin.

The building was dedicated by the University of Wisconsin.

Britons Jam Ship to View the Place of Job Surrender

Comerone Is Last of Hammer Club and Power Show Rooms

Madison, Wis. (AP)—The University of Wisconsin today dedicated a new building, the last of a series of new buildings.

The building was dedicated by the University of Wisconsin.

The building was dedicated by the University of Wisconsin.

The building was dedicated by the University of Wisconsin.

Trio Arrested in 'Pool' Case

Possession of Lottery Tickets Charge, Claim Rung Smashed

Madison, Wis. (AP)—Three men were arrested today in connection with a case involving the possession of lottery tickets.

The men were arrested by the Madison Police Department.

The men were arrested by the Madison Police Department.

The men were arrested by the Madison Police Department.

Visits Cloister Close to City; Plans Sermon

Catholic Prelate, Fox of Red Regime, Leaves Despite the Presence of Secret Police

Prague (AP)—A Catholic prelate, a former member of the Red Regime, is expected to visit the city of Prague.

The prelate is expected to visit the city of Prague.

The prelate is expected to visit the city of Prague.

The prelate is expected to visit the city of Prague.

The prelate is expected to visit the city of Prague.

The prelate is expected to visit the city of Prague.

Milwaukee Lay Group Program in Help for Teachers and Parents

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

Plans to Push Wheelbarrow 870 Miles With Son Aboard

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

Falls Into Planer, Worker Is Killed

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

Admits \$4,200 Theft, Puts Blame on Beer

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

May Cut Off ECA Aid to Britain, Is Warning

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

The Milwaukee Lay Group is a new organization that will help teachers and parents.

Brace make-up is represented by the Milwaukee (Wis.) Journal. Note how the five-column head on the lead story emphasizes the building of display in the upper right-hand corner. So, too, does the cartoon, which is balanced below the fold by the two-column photograph.

Lad Lies 24 Hours In Pain

PERMANENTLY CLOSED

In Today's Post

Held Ample

WASHINGTON, Aug. 1 (AP)—The House today passed a bill to

Birth in Iron Lung



Staff Chief To Succeed General

Congratulations to the Winner



Dale McInery (left), 12, at 1208 Vermont street, champion of the 7000 Quarter Horse Show, and the derby champion of the summer. Both brothers, 12, of 772 East Second street. Not only a playboy and Dale got a handsome prize in August Dale will journey to Akron, O., to the national finals. (See story, picture on page 2)

China Mob Relaxes Yank Siege

Attlee Third British Leader Stricken Ill

LEWIS, 645 S. 1st St., Phone
Master Avenue has been 10,
among the kind of Dr. King's "big
boy" brother to a school friend
"Mr. James" of a Chinese girl
a well, half a generation of his
in Chinese race, the poor
history school residence.
Chicago, north of London is

That Silver Lining Is In The Post Classifieds Folks

The FBI makes its all work in the United States. It is the only agency that has the authority to investigate and prosecute crimes in every state and in the District of Columbia. It is the only agency that has the authority to investigate and prosecute crimes in every state and in the District of Columbia.

U. P. Fells Competition, Rio Grande Charges

A complete directory of the names of all the people who were in the room at the time of the shooting is being compiled by the police. The names of the people who were in the room at the time of the shooting are being compiled by the police.

ARMS AID BEST INSURANCE AGAINST WAR—MARSHALL

12 New Agencies Seek Part in Chest Drive

Circus make-up is demonstrated by the Denver (Col.) Post. Note the headline running above the name-plate, heavy headline type, heavy cut masses. Such make-up gives unusual opportunities for display, opens page 1 to almost a score of stories.

The NOEL FIELD Mystery

Story on Page 2



COMPLETE NEWS—MAGAZINE SECTION—COMIC FEATURES

New York Post

NIGHT EXTRA

Copyright 1950, New York Post Corporation.
No carried as 3d class matter Nov. 22, 1949 at the Post Office at New York, N. Y., under the act of March 3, 1879.

TWO SECTIONS Main, ending this afternoon.

NEW YORK, TUESDAY, OCTOBER 10, 1950

Volume 149,
No. 276 60 PAGES

GIs Meet Stiff Opposition In Push on Red Capital

Story on Page 3

'MY TERM HONEST,' SAYS O'D

Story on Page 5

Panel or magazine style is shown in the front page of the New York Post.

JOURNALISM AND THE STUDENT PUBLICATION

demonstrated by illustration, and thus reproductions of front pages representing each of these styles are shown on pages 191–195. A brief description of each will supplement the illustrations:

Balanced Style

In a sense, all front-page make-up is balanced. When the specific term is used, however, it usually refers to a front page like that of *The New York Times*. The principle here is to divide the eight-column page into halves of four columns each, splitting it down the center. Typographical units used on the right half of the page must be exactly balanced, at precisely the same level on the page, by units of the same size and weight on the left-hand side. Thus if a short one-column box is used at the top of column 6 (newspaper columns are numbered from left to right, 1 to 8), a box of the same size, with a head of the same size, must appear at the top of column 3. Or if a two-column feature story is used in columns 6 and 7, below the fold, the schedule calls for another two-column story and head at the same level in columns 2 and 3. The same principle applies to illustrations; and hence, large front-page pictures on papers observing perfect balance will usually be two, four, or even six columns wide, centered on the page. A picture of three-, five-, or seven-column width would, of course, throw the other columns out of balance. When the schedule calls for a one-column cut on the right side of the page, balance is maintained by a similar cut on the left side. Frequently two-column cuts are balanced in the same manner. To maintain perfect symmetry throughout, even overlines and cutlines must balance.

Inverted Triangle Style

Just as the perfect balance of *The New York Times* is ideally adapted to the character of a conservative morning paper, so the inverted triangle style recommends itself to an afternoon paper like the *New York World-Telegram and Sun*, which depends heavily on newsstand sale. The pattern is featured by one or more eight-column banner lines and heavy headline display, perhaps reinforced by cuts at the top of the center columns. This type of heaviness tends to taper down to a point in the center of the page, a little above the fold. Heavier type units will usually be dispersed at strategic intervals below the fold, to counterbalance the weight at the top and keep the page from appearing top-heavy.

WHAT IS GOOD MAKE-UP?

Brace Style

Still another New York paper, the *Herald Tribune*, pioneered in developing the brace style of make-up. Brace is so called because the heavy weight of type and illustrations is concentrated at the top right-hand corner of the page (or, rarely, the top left-hand corner), in a pattern that might be easily inclosed within the flanges of a mechanical drawing bracket, or brace. Either eight-column banner lines, or the four- and five-column three-line heads characteristic of the *Herald Tribune* lead into the main story in column 8. Frequently the top of columns 6 and 7 is devoted to a two-column cut or a two-column head for a story which throws an additional light on the main story. As newspapers are displayed casually on the average newsstand, one atop the other, this upper-right corner of the folded paper is frequently exposed to the glance of passers-by. Hence we can safely assume that the brace form originated in an attempt to boost street sales.

The organization of the rest of the page informally repeats the rhythm established by the brace. Headlines form top-to-bottom, left-to-right linear patterns. Usually some heavy unit of type or an illustration in the lower left-hand corner acts as a counterbalance to the weight of the brace.

Circus Style

The guiding principle of circus make-up is the placing of as much display and as many stories as possible on page 1. Indeed, on first glance, that may appear to be the *only* principle. Both circus make-up and a rather less flamboyant variation called *broken-column* make-up are characterized by the use of more than a score of stories on the page, heavy headline type (though the heads are usually without banks), short stories; and all the countless typesetting devices, beginning with the traditional one-column box and running through the use of asterisks, stars, and other symbols, designed to catch and hold reader attention. Frequently the newspaper's nameplate, or *flag*, instead of running at the top across the eight columns, is reduced to three columns or an even narrower width, and is set wherever it seems to fit on the page.

A characteristic of some afternoon papers which enthusiastically use circus make-up is the use of color, either in the banner line or in the form of a stripe down the length of column 8—usually denoting the final edi-

JOURNALISM AND THE STUDENT PUBLICATION

tion. Such papers, striving always for variety, frequently make extravagant use of front-page illustration, from the eight-column strip or layout to silhouetted half-column heads to point up minor stories that might otherwise get lost.

Panel or Magazine Style

This is a style carried to an extreme by some tabloid newspapers, most notably the short-lived New York paper known at different times and under different ownership as *PM* and the *Star*. Such a paper devotes large areas of the page to indexes of the content of the paper or headlines of stories to be found inside. A variation is the use of a whole block of the page, the entire two or three right-hand columns or a similar crosswise slice of the page, for the display of one feature or story set in two- or three-column type widths. *PM* frequently carried nothing at all on page 1 but headlines of inside stories, with appropriate page references.

A characteristic of this sort of make-up is a trend toward labels rather than conventional headlines. The shorter line resulting allows the use of a large type size. These papers, too, use illustrations freely, in any size or style that seems desirable.

TRENDS IN MAKE-UP

This brief discussion of front-page make-up might give the student the impression that make-up follows rigid formulas. Such is far from the fact. Nor is the news fitted to the individual make-up pattern. Just the opposite is true. To meet the demands of a big story, the *Times* will frequently relax its insistence on perfect balance in favor of a modified form of brace make-up. When this occurs, the rest of the page; that is, all but the upper right-hand corner, will work back into the perfect-balance formula; but the basic pattern is always flexible.

Nor is the use of color confined to circus make-up. Although it is most frequently observed in connection with circus techniques, color is used by all types of papers.

If you will keep two exceptions firmly in mind, a few more general trends in front-page make-up can be indicated. The exceptions are: 1) Make-up is always flexible, designed to give the best possible display to the day's news, and 2) many devices peculiar to one style of make-up may be fitted in neatly with other styles.

WHAT IS GOOD MAKE-UP?

Modern Trends

With these reservations, one can observe that the general trend is away from conventional balance toward more experimental page designs. This is particularly true of papers using ultramodern types and flush-left, upper-and lower-case heads. Heads set entirely in capitals (*all caps*), in the conventional patterns, with generous use of decks, and conservative, formal styles of type, generally belong with perfect-balance make-up, or an informal modification of perfect balance. The modern trend, too, is toward increasing use of illustration on the front page, particularly in photo layouts and multicolumn strips. Here a peculiarity of the human eye is worth noting. A strip which spreads all the way across the front page is more likely to get the reader's careful attention than one which uses the same amount of space, say two vertical columns, down one side of the paper.

The Floating Flag

A trend of circus make-up which is making its way into all styles is the trimming down of the paper's *flag*, or nameplate. This nameplate, incidentally, is frequently but inaccurately referred to as the "masthead." Properly used, the term "masthead" refers to the typographical unit which usually appears on the newspaper's editorial page and which includes not only the name of the paper, but a statement of the conditions of publication and a listing of editors and other executives. The flag is the front-page identification of the paper. It can be cut down advantageously to two columns, or even to one, at a considerable saving of space. Some papers achieve variety by allowing the flag to *float*, or change positions from issue to issue or even from edition to edition.

Pick up a copy of any newspaper (except a tabloid) and fold it. Now look at the bottom half. Does it hold together as a fairly balanced unit or fall apart into separate stories or groups of stories?

One simple test of front-page make-up, whatever the basic pattern, is the look of the paper below the fold. The page should look well as a unit, but both halves of the unit, when viewed separately, should be balanced.

MAKE-UP DEVICES FOR EMPHASIS

The devices available to make-up editors for obtaining emphasis on Page 1—and, to a lesser extent, on inside pages—are far too many to be

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listed here. They belong in a text on make-up, and a number of good books are available. All these devices, however, have one principle in common: they are designed to increase readability. When they fail in that purpose, they are worthless.

The Subhead

Because readers have a tendency automatically to shun long columns of solid type, we arbitrarily break up long paragraphs into shorter ones. An additional way to let “air” into long stories is by the use of the *subhead*. This is a single line of type dropped into the story, to summarize or merely hint at the contents of the paragraphs to follow. The subhead is usually in the same size of type as the body, but set in italics or boldface. It may be centered or run flush-left, depending on the headline type. Incidentally, the writing of subheads is a copyreader’s job. Unlike headlines, subheads do not need verbs. Some papers stipulate the insertion of a subhead after every four or five paragraphs in a long story; but even with such a rule to guide them, copyreaders and make-up editors have to be careful. Subheads running too low in the story, with perhaps only a paragraph or two of type to follow, tend to look awkward and out of place. Subordinate decks in headlines are sometimes erroneously called subheads.

Boldface type has a hundred uses. In any given size and style of type, the three fonts are *boldface*, *roman*, and *italic*.

This line is set in boldface.

This line is set in roman.

This line is set in italic.

Note that the body of this book is set in roman, while boldface and italic are used for emphasis, particularly to set off subheads. In newspapers, boldface is used on occasion to emphasize names of important individuals (usually in columns or features) in body copy. Many papers use it for picture captions. It is also used for *bulletins* and *new leads* (both devices to call attention to the latest information on a story, or to supply introductory material), and it is effective, if employed sparingly, in solid paragraphs when special emphasis is desired.

Its use can be overdone. One Midwestern daily breaks up its copy with asterisks (stars) and boldface paragraphs, not in an attempt to emphasize, but merely to vary the eye pattern for readers. Results are questionable. Readers looking for emphasis in the boldface paragraphs feel

WHAT IS GOOD MAKE-UP?

cheated when they fail to find it, and others complain of eyestrain.

The *make-up box* is usually reserved for short, punchy stories with feature treatment, for schedules, and for programs. It achieves somewhat the same purpose, typographically, as a cut, and in informal balance may be used to balance a cut. It also comes in handy in avoiding *tombstones*—parallel columns bearing heads of the same size and type. The whole story can be boxed, or the head can be boxed on three sides and the story set without rules. The type should be set boldface narrow measure, usually one pica narrower than the normal column width, to provide additional white space to set the story off.

Multicolumn leads are just what the term implies. Frequently stories bearing two- or three-column heads lead off with type set in two- or three-column width before dropping down, a paragraph or two later, into the normal one-column width. The type to be set in multicolumn measure can be body size or (and this is usual) a size larger. Often it is set boldface. Normally used to emphasize important stories, the device also can be adopted to avoid a tombstone.

Indents are lines of type set narrower than normal column measure. They may be employed for a variety of effects. They accompany half-column cuts or striking typographical inserts in the column. *Hanging indents*, in which the first line of each paragraph runs full measure and the succeeding lines are indented several spaces, are ideal for tabulations, such as lists of the injured and their injuries in an accident story. Another use of the hanging indent is for the bank of a head; this is treated in Chapter 8.

THE INSIDE PAGES

Inside Pages Deserve Careful Consideration

Make-up inside the newspaper is chiefly a struggle against what appears to be inevitable monotony. Complicating that struggle is the constant presence of advertising material on almost every inside page but the editorial page.

Page make-up of advertising will be discussed at greater length beginning on page 337. At present, it is enough to say that pages which bear advertising are usually arranged so that as much advertising as possible runs beside news copy. Advertisers like this practice, for it increases readership for their ads.

The problem in making up inside pages is finding a layout that will



Achieving variety, avoiding tombstones on inside pages, The Houston Chronicle uses a banner line, multicolumn heads. The Daily Oklahoman spreads out the mast-head, varies column width, employs art. The New York Herald Tribune uses make-up boxes, turns columns.

WHAT IS GOOD MAKE-UP?

allow effective use of a wide but shallow space. The problem arises because the three or four best plans for advertising make-up, in general, allow a hole for news and editorial matter concentrated at the top and frequently extending across all eight columns.

The Inside Banner

A favored method of tying together this material at the top of the page is the use of a banner line. This is found on all special pages but the editorial—sports, society, amusements. The type used in the banner line will not be so large as that of the page 1 banner, of course. The line can either act as a top headline for one of the stories which will break under it, usually in column 1 or column 8, or summarize several of the stories on the page, as the sports and society banners often do.

Avoiding Tombstones

Tombstones can and should be avoided on inside pages. Some papers get around them by various devices, such as running the same size and type of head in alternate columns across the page, filling in the intervening columns with cuts, boxes, or heads in italics. Generous use of two- and three-column heads on inside pages often allows the make-up editor to avoid tombstones. More and more in recent years newspapers have turned to the bold use of numerous pictures on inside pages. They ease make-up problems, and they satisfy readers. Here alert publishers have taken a tip from the popularity of picture magazines such as *Life* and *Look*, and the picture story is now almost as much a part of daily journalism as it is of the magazines.

EDITORIAL PAGES

Perhaps no single page in the newspaper has demonstrated a better use of modern make-up principles than has the editorial page. Formerly vast, trackless wastes of solid, single-column type, these pages now sparkle with larger type faces, multicolumn type widths, flush-left heads that allow plenty of air on the page, art work in addition to the traditional editorial cartoon, decorative standing heads, one-column and half-column face cuts, and the best of the paper's columnists or feature writers.

The influence of the editorial page is a subject of running debate among newspapermen. But on most forward-looking papers, the readership of what was once dubbed "the page that nobody reads" is looking up. All the

JOURNALISM AND THE STUDENT PUBLICATION

page ever needed was a little fresh air. Publishers have been giving it that. A few papers have turned over the split page, heretofore reserved for the best local stories, to editorials and features.

SIMPLE TYPE SCHEDULES

Increasingly make-up editors are finding that they do not need a multiplicity of types to fashion an eye-catching front page. They will adopt one *family* for body type and use three or four sizes of it, from agate through 12-point. (A family of type is a complete range of sizes and styles, all of which have in common the same distinguishing characteristics.) Similarly, they will draw up head schedules calling for another, harmonizing family, in various sizes and widths. Possibly still another family, still harmonizing, will be used for feature heads and banner lines. And that basic complement, three or at the most four families of type, will give them all the variety they need.

Types, like make-up, should fit the character of the paper. Newspapers still using heads in capitals and conventional balance will lean to such conservative faces as *Cheltenham*, *Caslon*, or *Century*. These, like *Bodoni*, are names of type families. Samples of these families, in various sizes, are reproduced below.

This line is set in 12-point Cheltenham.

This line is set in 8-point Cheltenham.

This line is set in 12-point Caslon.

This line is set in 8-point Caslon.

This line is set in 12-point Century Expanded.

This line is set in 8-point Century Expanded.

This line is set in 12-point Bodoni Book.

This line is set in 8-point Bodoni Book.

All types are divided into four general classifications or *racés*: *script*, *Old English* (or *black letter*), *gothic*, and *roman*. Samples of each are reproduced on page 205.

WHAT IS GOOD MAKE-UP?

Script: This is a sample of 18-point Bank Script.

Old English: This is a sample of 18-point Goudy Text.

Gothic: This is a sample of 18-point Gothic Alternate.

Roman: This is a sample of 18-point Scotch.

Papers using flush-left heads and so-called streamline make-up will prefer a *sans-serif* type, such as one of the modern *Gothics*, for a headline. (The small projections at the ends of major lines in type characters are known as *serifs*. A type which does not bear such projections is called a *sans-serif* type, the term springing from the French, in which language *sans* means "without.") Bodoni, in its various forms, fits fairly well into either style of make-up.

Types are distinguished in size by a point system. The *point* is one-twelfth of a pica, and is equivalent to .0138 inches, or nearly $\frac{1}{72}$ of an inch. Most newspapers are printed in a 7-point or 8-point body face. The samples of types reproduced on this page and page 204 are identified as to size by the point system.

Typography, like make-up, is a study in itself. Student journalists seeking solutions to problems that arise on their publications will do well to seek advice from an expert, their own printer.

One of your printer's standard maxims, incidentally, serves for a closing note for this chapter: All display is no display at all. What he means is that in a frantic search to play up every column inch of page 1, or any of the inside pages, you run the risk of winding up with a hash of type that nobody can read. Successful application of sound professional principles will help you to keep your own make-up problems, and their solutions, clear and simple. Tips on applying those principles to your own publication appear in Chapter 12.

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EXERCISES

Part I—Individual Assignments

1. *Make-up Identification.* Obtain six different issues of your local daily or weekly newspaper. Tear off the front page from each. Examine the make-up of each page in the light of the material in this chapter to identify which style of make-up each page follows (balanced, brace, inverted triangle, circus, panel or magazine). Write your conclusion at the top of each page. On a separate sheet of paper write a brief analysis of the paper's front-page make-up. Try to include in your report answers to the following questions:

- A. Does the paper consistently follow one style of make-up issue after issue, or does it vary—that is, does it use brace one day, balanced the next, inverted triangle, circus, and so on?
- B. If the paper follows one style of make-up, how does it obtain variety within that style from day to day? (Watch for arrangement of cuts, use of boxes, and so on.)
- C. Does the paper present sufficient variety of make-up from day to day, or does each issue look much like all the others?
- D. From the six papers, select the front page which seems to you the most effective in appearance and reader appeal. Give reasons for your choice, being as specific as possible.
- E. Select the page which you believe is the least effective, and state the reasons for your choice.

2. Duplicate all the steps in Exercise 1 with six copies of your school paper.

3. Go through the remaining pages of the papers you have, and clip at least one example of each the following make-up devices: a) a multicolumn lead, b) a make-up box (box story), c) a story with subheads, d) several paragraphs of a story making use of boldface and lightface type alternately. Paste each on a sheet of paper and label it.

Part II—Class Discussion

1. Each member of the class should have a copy of the same edition of the local daily or weekly newspaper. Go through the paper page by page to locate and identify the different make-up devices.

2. Perform the same exercise with copies of the school paper.

3. With the aid of a lantern projector, actual examples of different types of make-up employed by various newspapers and magazines can be shown. Students may comment on the effectiveness of the various examples, paying particular attention to unusual make-up devices.

Making Up the Paper

Student Publications Also Follow a Master Plan

GOOD make-up, like a good house, depends on good blueprints. Your make-up operations will not be so complex as those of a metropolitan daily. They will be more like the make-up work on a good weekly. However, in large outline, all three are alike, dailies, weeklies, and student publications; all three depend on planning. On all three:

1. Make-up is planned to attract and hold readers.
2. Make-up is fitted to the copy to be displayed (not the copy to the make-up).
3. Each job in the make-up plan is carefully defined and put in the hands of a specific person who is charged with doing it and doing it on time.

BLUEPRINTS FOR YOUR PAPER

Dummy Forms Come First

Your make-up blueprints are your dummy forms. If your paper has a small page size, dummy sheets should be exact size. Papers which run larger pages frequently have dummy forms printed up full size; others use small dummy forms, 8½ by 11, for example, drawn to the scale of the larger page.

Like the editor of the weekly, student editors have time to dummy each page carefully. Some papers work directly from the dummy form to the page form. Others insert an intermediate stage—a *paste-up dummy*, on which galley proofs of each story and head and picture are pasted in exactly the position to be occupied on the printed page. Pages 208–211 show the four stages in the production of a good-looking page 1 in *Centralia Columns*, Centralia (Washington) High School.

You will learn more about paste-ups in a moment. If your paper eliminates the paste-up stage, however—and many student papers do—the original dummy forms will have to be drawn up with extreme care. The

Ear	Centralia Columns name plate			Ear
Vol - no -		Date		
Howell - 8 column line				
3 col Put- honor roll		2 col lines 2 col lead		
		10/10 Date		
French	3 col entrance		Bed for 1 col boy	↓
	Centralia Musicians 3 col lead			
	Tigerites' Plan		↓	↓
	Hugh Hafer		↓	↓
		10 Grady 2 col		
		1 col cut 50 Ann		
		↓		

Dummy form marked to indicate position of copy and cuts.

APRIL FIRST
ALL FOOTS DAY
REPORT CARD DAY

VOL. 28, NO. 4

CENTRALIA HIGH SCHOOL, CENTRALIA, WASHINGTON

NOVEMBER 1968

CENTRALIA COLU

APRIL FIRST
ELK'S DANCE
PRINT DRESS DAY

Howell, Robinson Fill Valedictorian, Salutatorian Positions



They have maintained a 4.0 plus average for four years. Howell's grade class honors roll. Row 1: Marie Harrington, Mary Lee Brooks, Mary Yoon Hertz, John Walcott, Elizabeth Gidder, Vera Kiffers, Barbara Pook, Row 2: Bill Robinson, Don Beckwith, Jan Grady, Deon McIntosh, Jo Anne Vetter, Lela Huxley, Louise Henry, Row 3: Jack Nugent, Shirley Miller, Duane Edwards, Bob Arp, Bill Niday, Row 4: Cheryl, Jim Shultz, Wanda Evans.

Honor Roll Graduates Display Leadership In Numerous CHS Activities, Organizations

From the 22 honor roll graduates, the Centralia High School valedictorian and salutatorian positions were filled. Having unanimous perfect record of 4.0 and over, Howell and Robinson are the only students in the school to have achieved this honor.

Howell, a first class second year student, is a member of the student body president and a member of the student council. Robinson is a member of the student council and a member of the student body president.

Tolo Date Set, Theme Selected

Howell and Robinson will capture the spirit of the school's 1968-69 year. The date of the dance is set for Friday, April 12, at the school gymnasium. The theme is "Tolo Date Set, Theme Selected".

French Toast

A Toast to CHS
By WANDA FRENCH

TIME WILL TELL... Even though spring has sprung, quarter quitters are here again and others have the test week blues. Dancing, dating and diversions are forgotten for the time as everyone prepares for fame.

Centralia Musicians to Compete at Kelso; Soloists, Small Ensembles to Vie Saturday

More than 35 students are preparing for the solo and small ensemble meet at Kelso, Saturday. The students are preparing for the solo and small ensemble meet at Kelso, Saturday.

Tigerites Plan Busy Conference Schedule

Conferences seem to be the order of the day for CHS with three in a row for this week and next. The Tigerites are planning a busy conference schedule.

PRETTY PRINTS

Prints are prints. It's not until April 1, when Print Prints day will be officially announced in CHS. Every year when spring is here, girls deck out in eye-catching cottons.

TOLO TIME

Girls will be carrying books, opening doors and being rocks for their dream dance. Yes, Tolo Time is next and with it the traditional custom of Dutch Treat.

NEWS ON NEWS

The time will be staged at one o'clock April 1 at Chehalis High School for students from all over the county interested in any phase of nursing as a career. The program planned for the Women's Auxiliary of the Lewis County Medical Association, has a good program planned for the Women's Auxiliary of the Lewis County Medical Association.

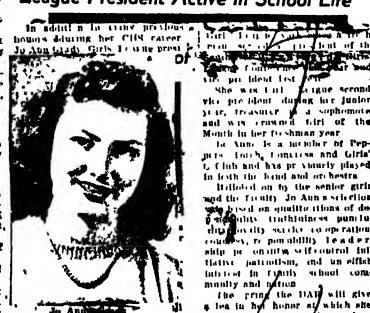
ELK DANCE

"Hearty of mind and a good orchestra will highlight the dance sponsored for Tigermen by Centralia High School, April 4, 1969.

Bud For a Buick

Bud is a student who has been working hard to earn money for a Buick. He has been working hard to earn money for a Buick.

Jo Grady Awarded DAR Honor League President Active in School Life



Jo Grady has been chosen for the DAR award, presented each year to the outstanding senior girl. Jo Grady has been active in the school.

A paste-up dummy made from duplicate proofs.

Howell, Robinson Fill Valedictorian, Salutatorian Positions



They have maintained a B plus average for four years. Here is the graduation honor roll: Row 1, Marie Henderson, Don Beckwith, Don Robinson, Shirley Miller, Dave Edwards, Bob Aron, Bill Nash, Bob Campbell, Jim Shaffer, Wade French.

Honor Roll Graduates Display Leadership In Numerous CHS Activities, Organizations

Leading the 25 honor students of the 1949 graduating class are Louise Howell, valedictorian, and Bill Robinson, salutatorian. Louise Howell, a Minnieauvasser, received a 3.86 average. Louise Howell, secretary, is a Minnieauvasser editor and, was recently elected Queen of Hearts.

Bill achieved second standing with a 3.53 average. He is a former Columbia sports editor and top Tiger sports fan.

Included in the list are five lettersmen, nine Poppers, two girls' lettersmen, five club presidents, three A-S officers, a Minnieauvasser editor and annual editor, as well as two state officers and a Southwest Washington resident.

Athletes Get Honors

Athletes also gathered other honors as well. Don McIntosh, basketball center and all Southwest Washington football player, is also Boys' Club president.

Jack Nugent, SFWW football player and inspirational award winner and three-year basketball and track letterman, has also served as class president and Boys' Club vice president.

Dave Edwards, track man, is also a valedictorian and a 4-H Northwest award winner and state vice president.

Other athletes are Don Brock, three year trackman, and (Continued on page four)

Tolo Date Set, Theme Selected

There is the idea will capture spring's romantic mood as the theme of the annual Popper Tolo April 2 according to Louise Howell and Vera Kiffer, co-chairmen of the dance.

The Tolo will take place in the high school gymnasium at 8:30 p.m. with Paul Todd a Orchestra supplying the music.

Decorations Devised

Scattered tables decked with candles and tiny umbrellas will be backed by rose-embroidered pillars and a white picket fence while figures of cupid couples romance on the walls.

From March 27 to April 2, Tolo Week will be in full swing. A 1949 m will treat her Tolo date the night Monday open doors for him Tuesday carry his books to every class, Wednesday buy him a candy bar at noon Thursday, treat him to a ride Friday take him to the Flax dance, and Saturday—to the Tolo.

Committee Named

Three committees have been named: decorations, Jo Ann Grady, invitational and orchestra, Vivian Kiffer, refreshments and Alan Kitter, advertising.

Blacksmith reason being over, Tolo will be the first formal to be given in the school.

French Toast

A Toast to CHS
By Wanda French

TIME WILL TELL

Even though spring has sprung, quarter quints are here again and this year have the top week being dancing and dancing are forgotten for the time as everyone prepares for exams.

And a word to the not-so-wise who are unprepared for their betwined books—Tolo time tells the tale.

CHS MEETINGS

Musical merriment in the hall seems to be quite the rage these days with CHSers. The musical merriment seems to be quite the rage these days with CHSers. The musical merriment seems to be quite the rage these days with CHSers.

CHS PRETTY PRINTS

Princesses in print will reign on April 1 when Print Dress Day will be officially opened in CHS. Every year when spring in here girls deck out in any eye-catching costume.

CHS TOLO TIME

Girls will be carrying books, opening doors and baying corks for their stream dance date. Yes, Tolo Week is next and with it the traditional custom of Delch Tolo. And Saturday brings the big night when pals and guys will gaily gallop across the gym floor beneath "Rome in the State of the Popper Tolo."

CHS NEWS FOR NEWS

The time will be staged at one o'clock April 1 at Choban High School for senior girls from all over the county interested in any phase of nursing as a career. The tea, sponsored by the Women's Auxiliary of the Lewis County Medical Association, has a good program planned and door prizes and favors will be given to all nerve-maddened ladies.

CHS ELKS DANCE

"Fiesta of food and a good orchestra will highlight the dance sponsored by Triquetra the Centralia Order of Elks Friday, April 1.

Centralia Musicians to Compete at Kelo; Soloists, Small Ensembles to Vie Saturday

By Wanda French

More than 15 students are preparing for the solo and small ensemble meet at Kelo, Saturday.

CHS students and teachers are preparing for the solo and small ensemble meet at Kelo, Saturday.

Students in the high school division will be Leona Voss, Carolyn Emerson and Marguerite Gregg.

Leona Duncan, Jeannette McDowell and Mattie McKenna will sing in the medium voice group and Joyce Knowles and Valda Dickey, in the low.

Boys to sing.

Dave Edwards will enter boys' high voice. Bill Nash, medium high, and Jerry Van Doren, low.

Pat Edwards, Piles Gordon and Marilyn Rubin on will compete in the B flat clarinet solo division. It flat trumpet soloists will be James Kewick, Ronald Smith and Harry Warren.

Don Will will play the harp and Cleo Thayer and John Rittley will solo on their saxes.

Plano soloists are Helen Crowe, Nor-n Brown, Bart Olson and John Peterson.

Two groups to enter.

Boys' octette and girls' nonette will compete with other SFWW ensembles. Shirley Housman, latest addition to the nonette, is the only freshman in the group.

Choir, band and junior and senior girls' glee clubs will enter the large ensemble meet in Hogueham April 2.

Debate Highlight Meet

Highlighting the four-day conference which opens tomorrow will be finals for the state oratorical and parliamentary procedures contests along with the election of new state officers.

Seven CHS representatives will attend the Washington Interscholastic Club Convention, March 24-25 in Aberdeen. Attending will be Mary Lee Brooks, Betty Lou Cochran, Valda Boardman, Loretta Smith, Marguerite Hays, Leona Phillips, Wylan Wray and Miss Kathleen O'Hare.

Headlines Enter Contest

Several students are preparing their hand-writing manuals which will be entered in a contest for three trophies to be awarded to the best entries.

Mary Lee is preparing a manual on typing, Betty Lou crystal, Joy Miller, Fern, Betty McCready, silver playlet, and Anita Park, perfumes.

Journalists to Confer

Barbara Ford, Jim Duncan, Gene Kousa, Pete Ribben, Ruth Bryson, Miss Herdson Smith and Margaret Edwards will attend the second annual Pacific Slope Journalism Conference at the University of Washington, April 1 and 2.

Local delegates will be taking part in the round-table discussions included in the program will be a tour through the new PI building.

Bid For a Buick

How would you like to ride around in a shiny new Buick Super 4 door sedan? To fulfill this wish, common to every Tolo who just wrote the "national winning" essay for the Soli Comradia Contest, being sponsored by the National Grange and American Meat Food Council. Package you will win this or the second place award, a Chevrolet sedan.

Jo Grady Given DAR Honor League President Active in School Life

In addition to many previous honors during her CHS career Jo Ann Grady, Girls League president.



Jo Ann Grady

dent, has been chosen for the DAR award presented each year to the outstanding senior girl.

Jo Ann, who has been active in

Girls' League work since a freshman served as president of the Southwest Washington Tolo Girls' League Conference this year and vice president last year.

Holds Girls' Office

This was Girls' League second vice president during her junior year, treasurer as a sophomore and was crowned Girl of the Month in freshman year.

Jo Ann is a member of Popper's Torch Chorus and Girls' Club and has previously played in both the band and orchestra.

Qualifications Listed

Balloted on by the senior girls and the faculty, Jo Ann's selection was based on qualifications of dependability, truthfulness, sociability, loyalty, service, co-operation, courtesy, responsibility, leadership and ability.

Intuitive, patriotism, and usefulness in family, school, community and social life.

This spring the DAR will give a tea in her honor at which she will be presented with a silver spoon. Later, on a girl from the state will be selected to attend the forty DAR pilgrimage in Washington, D. C.

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position of every story and every advertisement which is to go in the paper will have to be indicated exactly. Heads will have to be allowed for in estimating length of stories. If the editor's instructions are clear, the printer's work will be simplified and the possibility of error in the business of putting type into chases and locking up pages will be minimized.

In making up dummy forms, the editors may work from slug sheets such as those described and illustrated in the previous chapter, or from whatever similar means of keeping track of copy has been adopted—managing editor's or news editor's assignment sheets, for example, kept up to date. These will be made up, in most part, before proofs of the stories are received from the printer, and early pages will of course be made up first. In the next chapter you will find suggestions for developing early copy. In the meantime, it will be enough to recognize that early pages are the pages which are to be printed first—on a four-page paper, usually pages 2 and 3.

Paste-ups Are Convenient

Paste-ups are used in making up magazines and house organs, and a great many student staffs have found them practicable. For this process, dummy forms are made up in the exact size of the printed page, and galley proofs are actually pasted on the form, each story and each head in the exact space in which it is to appear when the page is printed. This system has three advantages:

1. You can experiment in advance with various story positionings, and shift copy around until you are sure the page is the way you want it. If such changes and experiments were actually made with type, additional expense and delay in publication would result.
2. You can tell whether a story will fit exactly the space allotted, and trim or fill, if necessary, immediately. You can also tell in advance what stories will have to *jump* from one page to another, and how the jumps are to be handled.
3. There is no chance of the printer's misunderstanding your directions.

In making paste-ups, use a type of rubber cement which permits the lifting of a story even after it has been pasted down. With ordinary paste, no such flexibility is possible.

CHOOSING YOUR FORMAT

Before you go far with dummies, the format will have to be decided on. Naturally, if your paper has been in print for some time, many de-

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cisions will already have been made. The page size and the number of pages have been determined, and a plan of operations has been established. But perhaps the present set-up could be improved. Generally, school publications fall into four categories of *format* (size and shape):

1. The full newspaper page size, with eight columns to the page.
2. A six-column or seven-column variant, with standard-width columns but page width and length less than full newspaper size.
3. The tabloid size, with a five-column page.
4. The newsmagazine or house-organ size, either 8½ by 11 or 9 by 12, with three or four columns to the page.

These are the most practical formats. All sorts of variations are possible, of course. A group of six schools in Genesee County, Michigan, for example, join forces every month to produce a 32-page newsmagazine. But the variations need not concern you much, for they are generally established to meet unusual needs in an unusual manner.

The Full-Size Page

The full-size-page newspaper is adaptable chiefly to the large school, where enough happens to fill a front page at least once a week with news. This format may be used to satisfy the needs of a whole school system, as in Tulsa, Oklahoma, where several high schools support a joint, full-size-page paper, the *Tulsa School Life*. Generally, the most efficient use of this sort of paper, for reasons of economy, depends on a large press run, using a rotary press. The Tulsa paper, and the *Northerner*, Fort Wayne, Indiana, are among those which have used the six- and seven-column variants effectively.

The Tabloid

The tabloid size, with a page about one-half the size of the full newspaper page (fold a newspaper, hold it up sideways, and you have approximately the conventional tabloid format), is becoming increasingly popular. One reason is that it can be handled and read easily in a crowded subway, bus, or streetcar. That reason is hardly valid for the school paper, but there are other advantages of news and picture display. Moreover, if there is only enough news for a paper of four full-size pages a week (and perhaps the material has to be padded or sketched to fill even those pages), six or eight pages of the tabloid size may be more advisable. The result will look like a bigger paper, and the format will give you a better chance to display your stories and pictures to advantage.

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Newsmagazine

Much the same might be said of the newsmagazine size, though this sort of publication inevitably looks less like a newspaper to the reader. Many schools use this format, and use it effectively. Opportunities for display in this size are limited, of course, but many magazines manage to achieve variety in even smaller pages. As you will recognize immediately upon looking at such a page, the use of three or more columns will be necessary to avoid a dull, flat make-up. This format, incidentally, is often used in student publications that are mimeographed.

Smaller Sizes

One general principle holds for all pages smaller than conventional size: The smaller the page, the smaller should be the relative size of the headline type. For example, a 24-point type on an 8½-by-11 page is relatively as large as 96-point type on a full-size page. On smaller pages, too, the use of all-caps heads will tend to produce overdisplay.

MAKE-UP TOOLS AND TIPS

Dummying requires a few tools. Minimum requirements are:

1. Dummy forms
2. An inch rule, a pica rule, and an agate rule
3. Scissors and paste
4. A little bravery when it comes to experimentation

This last is important. Without it, there is a danger of falling into set patterns, through fear of trying a new idea. But experiment intelligently. It is not intelligent to strive for variety by indiscriminately using type faces of entirely different families. That is hardly experimentation—it is nonsense, or worse. Some type faces, like oil and water, will not mix. The best you can get out of their combination is an emulsion. The emulsion will be as evil-looking as some patent medicines (also emulsions) are evil-tasting.

The Washington Scroll, Washington High School, Milwaukee, Wisconsin

The Washington Scroll combines formal and informal balance in a five-column page. Note that clean type display, the use of boxed heads, and a make-up box compensate for the absence of cuts.➤

Number: 21

Dean of the Marquette university school of journalism, discussed the key to becoming a successful journalist is the application of the "5 W's and 1 H" to the broadcast radio station WMAU (call 1320) last Saturday Mar 10, at 5:45 p.m.

To become a good journalist one must have, according to Dean O'Sullivan, an attractive personality, physical, and the ability to keep cool under all circumstances.

Dean O'Sullivan stated, "Opportunities for advancement in journalism are unlimited". To obtain the needed background a student should link a broad liberal arts college course coupled with journalism. Further advancement in journalistic skill depends on the student's own initiative and hard work.

After the main speech a question period was conducted by two students from West DeWinn and Riverside high schools. Miss Gerda Wittman, guidance director at Jenius High School, summarized the newswriter's topic will be manufacturing

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Consult Your Printer

Actually, instead of using patent medicines indiscriminately, most of us consult a good doctor when in doubt about the state of our health. If in doubt about the state of your type display, see your printer. He is your doctor.

He will advise you to standardize on type faces and sizes, to choose certain families of type and to use those families, in general, in the same places and the same ways from issue to issue. But once this principle has been accepted, it is possible to experiment with different arrangements of type and cuts. For example, you can pick up from the dailies the trick of the floating flag mentioned in the previous chapter. The nameplate can be set in various column widths, and even in reverse plate, and shifted about from issue to issue.

PRINCIPLES OF READABILITY

In the previous chapter, various styles and trends in make-up in the dailies were discussed. In general, school papers, like the dailies, are trending away from conventional balance to inverted triangle, circus, panel, and other experimental forms. On pages 219 and 223, typical pages from student publications are reproduced. While examining them, bear firmly in mind a few general principles.

Readability of Headlines

Generally, the use of upper- and lower-case types in headlines makes for readability, though capitals may be used occasionally for variety. Decks are fewer. One-deck heads are increasingly popular. These are heads with no banks at all. Some papers limit heads to two decks, the top deck and a single bank.

Readability of Body Type

In recent years newspapers have increased the size of their body types, as well as the spaces (leads) between the lines. Incidentally, this increase in the size of body type has affected the style of newswriting in the dailies. Sentences are shorter, and stories are less wordy, than they were thirty or forty years ago. Body types in the news columns of the dailies are tending to standardize around 8-point, though some papers set news in 7- or 7½-point. The use of 10-point for leads, features, editorials, and cutlines is common. Most school papers fall in with these trends. Student papers are

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also following the lead of the dailies in breaking up long stories with sub-heads, either flush-left or centered.

Readability of Illustrations

Cuts are good reading in themselves. They also add variety by breaking up solid black areas of type. Note their frequent use on front pages of school papers.

The short boxed story, usually a feature, serves the same purpose, not only on page 1, but on inside pages. As pointed out in the preceding chapter, it can be boxed with rules all around, set in narrow measure without rules, set with only top and bottom rules, or set with the head boxed on three sides. In any event, it will be set in narrower measure than the other stories. Copy may be set in boldface or, in short boxes, in italics. Reproduced below is a short box feature from the *Washington Scroll*, of Washington High School, Milwaukee, Wisconsin, worth your notice typographically. It also recommends itself because it deals with a frequently neglected area: girls' sports, and minor sports at that.

Girls' Athletics

With COOKIE

Winning teams are one step closer to final victory in badminton, table tennis, and volleyball as results of last week's matches.

The top badminton pair will emerge from the following competitors: Ruth Spaude-Joy Larson; Gloria Warner-Virginia Green; Marlyn Buchholz-Nancy Carroll; and Kathleen Leere-Nancy Stoeckman.

In Friday's volleyball games, the Whizzing Threes downed the Rising Twelve, 53-13, and the Great Stars, 37-6. The Washi-tonians, after dropping their first game to the Warriors, 32-20, overpowered the Sparkling Servers, 34-12. However, the Sparkling Servers walloped the Great Stars, 31-20.

The undefeated Tiny Twelve rushed the Atoms, 32-20, and edged the Gold Wonders, 1-0. The Speedemons smothered the Gleeps, 48-10, but tied with the Gold Wonders, 15-15. The Jinx remained undefeated by trouncing the Gleeps, 31-12.

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PLANNING PAGES IN ADVANCE

Early copy will help in planning and executing make-up on every page. In Chapter 13, methods are suggested for assuring for every issue a steady flow of early copy. Meantime, note that even page 1 will have a core of early copy around which the editor can build.

The Front Page

For example, the left-hand column of page 1 may be devoted to a standard department such as a column of campus chatter. The editor will know in advance what cuts are coming, and he may even want to standardize on cut display from issue to issue. Even with a standard size and number of cuts, variety can be achieved in each issue by varying their position on the page.

Finally, some of the best feature stories might be used on page 1, and they, too, can be planned—indeed, written—in advance. The only feature story which cannot be prepared in advance is the relatively rare, though highly desirable, news feature.

The Editorial Page

Page 2, in a four-page paper, is the editorial page. If it can be avoided, advertising is not run on this page. If peculiar circumstances require running ads on this page, however, they should be set up in advance and the space they will require marked off on the dummy form.

On the top left-hand corner of the page will come your masthead, and below it the editorials. If you follow the procedure which has become increasingly popular on dailies and the better weeklies, the editorials will be set in column-and-a-half measure. In other words, with a full-size eight-column page and a 12-pica column, the editorials will be set 18 picas wide, so that two columns of editorials will actually occupy the space of three regular columns. This set-up gives an extra pica of space between the two columns of editorials (because of the elimination of column rules), and the extra space will add air to the page. Note, however, that editorials set thus must be carefully measured to fit the available space exactly; for if they run over, the extra material cannot be used anywhere else on the page without being reset. Similarly, if they run short, they will leave a difficult hole to fill, unless the editor has had the foresight to have *fillers* set in the column-and-a-half measure.



The South Side Times

Published by the South Side High School, Fort Wayne, Indiana, Thursday, March 24, 1949 Price Ten Cents

ANOTHER GREAT ADVANCEMENT—This is the second year in a row that the South Side High School has won the title of "Most Improved School" in the state. The members of the team who won this honor are: ...

Homeroom 178 Takes Honors

Room 8 Reaches Top Two Straight Weeks

Rank	Name	Points
1	W. H. Smith	100
2	J. H. Jones	95
3	M. L. Brown	90
4	R. E. White	85
5	S. D. Green	80
6	T. A. Black	75
7	L. P. Gray	70
8	C. W. Hall	65
9	K. M. Young	60
10	N. B. King	55
11	H. G. Lee	50
12	P. R. Scott	45
13	D. F. Adams	40
14	J. K. Baker	35
15	M. J. Carter	30
16	B. H. Evans	25
17	F. L. Fisher	20
18	G. M. Gibson	15
19	I. N. Hall	10
20	O. P. Harris	5

Philo Banquet Rugs Success

The annual Philo Banquet, held at the Fort Wayne Hotel, was a great success. The event was attended by over 200 guests and raised a large sum of money for the school. The program featured a variety of entertainment and a delicious dinner. The proceeds from the banquet will be used to purchase new rugs for the school's classrooms.

Free TB A-Rays Started Next Week

The health department has announced that free tuberculosis (TB) A-rays will be available starting next week. The service is provided for all residents of the city and is completely free of charge. Patients are encouraged to take advantage of this opportunity to have their lungs checked for TB.

Lettermen Club To Hold Annual Award Banquet

The Lettermen Club will hold its annual award banquet on Thursday, March 24, at the Fort Wayne Hotel. The event will recognize the achievements of students who have excelled in their studies. Awards will be presented in various categories, including academic excellence and leadership.

'Yankee Doodle Swing,' GAA Spring Show, Slated Tomorrow At 8 P.M.; 400 Performers Listed



All-American Theme To Be Featured, Heads Of Department To Direct

The GAA Spring Show, titled "Yankee Doodle Swing," is scheduled for tomorrow evening at 8 P.M. at the Fort Wayne Hotel. The show features a variety of performances, including musical numbers, dances, and skits. The event is directed by the heads of the various departments and is expected to be a major success.

"Yankee Doodle Swing" is the second year in a row that the GAA has presented a show with an all-American theme. The show is a celebration of American culture and is expected to be a major success. The performers are all students of the school and are proud to represent their school in this event.

Tomorrow Is Final Deadline For \$250 Payments To Totem

The deadline for the \$250 payments to the Totem Club has been extended to tomorrow. Students who have not yet made their payment are encouraged to do so by then. The Totem Club is a student organization that is dedicated to promoting school spirit and activities.

Beach Hall Will Attend Institute

The Beach Hall will attend an institute on the management of beach facilities. The institute is being held in Fort Wayne and is open to all interested parties. The Beach Hall is a student organization that is responsible for the maintenance and operation of the school's beach facilities.

USA Initiation Service Is Held

A service for the initiation of new members into the United States Army was held at the Fort Wayne Hotel. The service was attended by a large number of students and was a solemn and inspiring event. The new members were welcomed into the organization and were given a tour of the facilities.

Philo Theatricals Present Playlet

The Philo Theatricals will present a playlet on Thursday, March 24, at the Fort Wayne Hotel. The playlet is a short and humorous piece that is expected to be a major success. The Philo Theatricals are a student organization that is dedicated to promoting school spirit and activities.

2 Regional Awards Won By Students

Two students from the school have won regional awards for their achievements in the field of mathematics. The awards were presented at a regional competition held in Fort Wayne. The students are proud to represent their school in this event.

Panel Discussion Led By SACS

A panel discussion on the role of the South American Council (SACS) was led by SACS. The discussion was held at the Fort Wayne Hotel and was attended by a large number of students. The panelists discussed the challenges and opportunities facing the organization.

Sally Wilkins Receives Award From Advertisers For Essay

Sally Wilkins has received an award from the advertisers for her excellent essay. The award was presented at a ceremony held at the Fort Wayne Hotel. Sally is a student of the school and is proud to represent her school in this event.

Graduation Honored For I U Activities

The graduation ceremony for the I U Activities was held at the Fort Wayne Hotel. The ceremony was a major event and was attended by a large number of students. The graduates were honored for their achievements in the field of I U Activities.

Archers Named For Math Test To Fete Shop

The archers have been named for the math test to fete the shop. The test is a challenge for the archers and is expected to be a major success. The archers are a student organization that is dedicated to promoting school spirit and activities.

36 Workshop To Fete Shop

A workshop with 36 participants will be held to fete the shop. The workshop is a challenge for the participants and is expected to be a major success. The workshop is a student organization that is dedicated to promoting school spirit and activities.

So-Sil Hears Speecher, Lays Discussion Plans

So-Sil Hears Speecher, Lays Discussion Plans. The speecher will discuss the importance of the discussion plans and is expected to be a major success. The speecher is a student of the school and is proud to represent her school in this event.

John Langhorne Held

John Langhorne has been held for a period of time. The reason for his detention is under investigation. John is a student of the school and is expected to be released soon.

Y-H Representative Held In Paper Drive

A Y-H representative has been held in a paper drive. The drive is a challenge for the representative and is expected to be a major success. The Y-H representative is a student of the school and is proud to represent her school in this event.

Fraternity Accepts Grad

A fraternity has accepted a graduate. The graduate is a student of the school and is expected to be a major success. The fraternity is a student organization that is dedicated to promoting school spirit and activities.

Grad On Committee

A graduate has been named to the committee. The committee is a challenge for the graduate and is expected to be a major success. The graduate is a student of the school and is proud to represent her school in this event.

Four Marine Scheduled

Four Marine students are scheduled for a trip. The trip is a challenge for the students and is expected to be a major success. The students are a student organization that is dedicated to promoting school spirit and activities.

10 Graduate Placed

Ten graduates have been placed in various positions. The graduates are students of the school and are expected to be a major success. The graduates are a student organization that is dedicated to promoting school spirit and activities.

South Side Confirmation 84188 To Be Held

A confirmation service for the South Side will be held. The service is a challenge for the students and is expected to be a major success. The students are a student organization that is dedicated to promoting school spirit and activities.

Engineer In Club Count

An engineer has been counted in the club. The club is a challenge for the engineer and is expected to be a major success. The engineer is a student of the school and is proud to represent her school in this event.

Three Leave, One Enters

Three students have left the school and one has entered. The students are a student organization that is dedicated to promoting school spirit and activities.

Three Leave, One Enters

Three students have left the school and one has entered. The students are a student organization that is dedicated to promoting school spirit and activities.

Four Marine Scheduled

Four Marine students are scheduled for a trip. The trip is a challenge for the students and is expected to be a major success. The students are a student organization that is dedicated to promoting school spirit and activities.

The South Side Times, South Side High School, Fort Wayne, Indiana

The South Side Times uses seven columns, crams page 1 with short stories, boxes. A variation on conventional brace make-up is achieved by cutting down the nameplate, running a two-column cut in upper left corner.

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Centered at the top of page 2 may be an editorial cartoon, or perhaps another sort of illustration. On the right-hand side is an ideal space for a standard feature under a standing head, such as a book column or motion picture reviews. The rest of the page will be devoted to feature stories and cuts.

Advertising

The advertising will be divided fairly evenly between pages 3 and 4. The editor must know, of course, what sort of news hole he has to fill on these pages before he does much with them. That means having advertising copy dummied in advance.

The Sports Page

Either page 3 or page 4 may be designated as the sports page. In either event, it will be made up largely in advance, leaving late-breaking sports stories for page-1 play. Part of page 4 should always be reserved for runover of late page 1 stories. A banner line will hold the sports page together, and a similar line will do the same for the other page. Remember in dummying these pages that to be fair to advertisers—and to keep them coming back—as much advertising material as possible should run adjoining or near news copy, so that the reader will be led naturally into it.

Jump Heads

Whenever a copyreader on the dailies handles a story scheduled for page 1, unless the story is extremely short, he writes a *jump head* for it. This is a smaller headline than the original, and heads the runover when the story jumps to an inside page. Your make-up will be somewhat more flexible than that of the dailies, and copyreaders will not always know, particularly on early stories, whether they will run on page 1 or an inside page. But whenever you jump a story from page 1 to an inside page, you should check to see that a jump head has been written. Jump heads are usually single-line heads. They may read as actual headlines or, as on most papers using flush-left heads, be one- or two-word labels. Every jumped story must carry “continued on” and “continued from” lines.

Page Editors Can Help Make-up

The student paper, as this résumé indicates, is usually well departmentalized. Frequently student managing editors are able to simplify

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their make-up procedures by having page editors as lieutenants. In other words, they have an assistant to take over the make-up of page 1, another for the editorial page, another, usually the sports editor, for the sports page, and still another for the remaining page.

These people work with duplicates of the managing editor's assignment sheet or slug sheet. Each must know at all times the status of all stories on his own page. That means that he must know what stories have been written and edited, their length, their guidelines, the type of headlines they bear, and whether they have been set, as well as what stories are to come and what their probable length will be. In a sense, these people have their counterparts on the dailies, for sports editors almost always make up their own pages, as do society editors, financial editors, amusements editors, and other people with specialized jobs.

PREVENTING TOO MUCH OVERSET

Overset is a term which applies to all material, whether news or editorial, which has been set for a specific issue but cannot be used in that issue because of space limitation. The cost of setting it, in labor and in metal, is wasted unless the material is used. Excessive overset is a source of waste on daily as well as student papers. Dailies and the better weeklies avoid too much overset by two general methods:

1. Careful budgeting of material for each issue. Early in the day, the daily make-up editor learns from the business and advertising departments what his news hole is; in other words, he learns how many pages will compose today's paper and how many columns of those pages will be filled with advertising. From this total he subtracts the number of columns occupied by standard features—the editorial page, comics, and so on. The remainder represents, in number of columns, his news hole: the amount of space available to him for news. Working with the city editor, the wire editor, and various other editors, he sees that the day's copy neither exceeds nor falls short of that total.

2. Judicious use of *time copy*. Time copy, sometimes called *filler*, is semi-news or feature material that may be used at any time. This type of material will be discussed at greater length in the following chapter. When the day's news budget, through miscalculation or unforeseen developments, falls short of filling the news hole, time copy (so called because it is set in linotype's free moments and can be used any time) is used to fill the gap.

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KEEPING ACCOUNT OF SPACE

On the best-run publications, editors know at all times how much material is in galleys, and how long any story will run, in terms of column lengths. On copy desks the length of each story is estimated after it is read, and copyreaders and make-up men arrive at their estimates by a fast word count.

Type Copy to Measure

On some publications, particularly on some magazines, more exact methods of determining story length are practiced. Typewriter carriages, for example, can be set to the exact character count of the width of the column. Thus the copy will be line-for-line with the type. To explain: Count the characters in a line of body type in your publication, counting each letter as one unit and each space as one unit. Then tap the space bar of your typewriter, one tap for each character, until you have tapped out the total character count of the line of type. Set the marginal devices in that position. Type all your copy to that length, instead of running all the way to the right-hand margin of your publication.

For example, suppose that you discover that an 8-point body type counts out to 35 characters in a line of a 12-pica column. Never mind the number of words. They will average down the column. Eight lines of this type, you discover, measure one inch deep in the column. Thus eight lines typed to this same character count will equal one inch in your paper. You have, say, 28 typewritten lines of this length on your copy paper. They will measure 3½ inches in print. In using this method, you will have to compensate for short lines by tapping the margin release and typing an occasional long line.

Other magazines provide copy paper for their writers, ruled to represent the column character count. Of course the typewriter does not run the words even to the right-hand side of the column ("justify" the line in the technical term). A special machine called a *varityper* is usually re-

The Northerner, North Side High School, Fort Wayne, Indiana

The Northerner combines brace and inverted triangle make-up, spreads cuts liberally about the page. *The South Side Times* and *The Northerner*, the latter with a six-column page, present excellent examples of the value of competition between two schools in the same city school system.➤

Don't Miss
Can you tell I am

Price Tip Cents

Among the 200 graduates are six who have completed their high school work by taking the G. E. D. or in given to veterans. Fifty-one January graduates are also in the group to receive diplomas.



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quired for that effect. As with the locked carriage, the writers average from one line to another when typing.

Four Lines to the Inch

Newspapers frequently work with an informal copy-to-type ratio established by experience. For example, copyreaders on some papers, using an 8-point body type, automatically count four lines of typewritten copy (provided proper margins have been kept) to the printed inch.

Make-up is helped by frequent paragraphing of stories. This practice permits the lifting out of material without the need of resetting when a last-minute cut is necessary. Reporters and editors should be sure that paragraphs do not run too long.

Carbons Help

Carbon copies of all stories—duplicates or *dupes*, as they are called by professionals—are convenient to have. They make it possible at any time to check on what material has gone to the printer. Occasionally someone gets careless with the slug sheet and forgets to enter stories in it. Unless duplicates are available for checking, a great deal of unexpected material may arrive at the printer's.

Again, when a story has been lost, a duplicate will save the day. Dupes should be kept in the office, of course, and not sent to the printer.

THE MIMEOGRAPHED NEWSPAPER

Almost everything said in this chapter will apply equally to a paper reproduced by the mimeograph process or by any other method. A word might be said, however, on the advantage of issuing a mimeographed weekly paper rather than a large, printed monthly paper. The school paper, while it thrives on features, is still a newspaper. Readers have almost no interest in news of the week before last, let alone in even more dated material, no matter how elaborate the presentation. If there is difficulty in filling a four-page printed paper every week, or if publishing such a paper weekly would eat rapidly through the funds, it would be wise to consider going into mimeograph. Mimeographing also supplies an ideal experimental medium for the brand-new publication. The experience of mimeographing will help you avoid costly mistakes when you go into regular printing.

MAKING UP THE PAPER

Incidentally, a variation of the margin-set typewriter method permits typing mimeograph stencils on which every column has an even flush-right margin: Set the carriage to the column width. As you approach the right-hand margin on each line, and end the last word or legitimate part of a word that will fit on that line, fill the rest of the line in with the / symbol. When the stencil is typed, the typist can tell by a glance at the /'s how many spaces must be accommodated within the line. A first and second typing by this method are reproduced below:

Forgetting for//
the afternoon his////
academic dignity,////
Professor C. K. Wat-/
son turned in a stel-
lar performance at///
third base in yester-
day's faculty-varsity
tilt. Four for four/

Forgetting for
the afternoon his
academic dignity,
Professor C. K. Wat-
son turned in a stel-
lar performance at
third base in yester-
day's faculty-varsity
tilt. Four for four

EXERCISES

Part I—Individual Assignments

Dummies:

1. For this exercise you need a copy of your favorite newspaper and some blank paper, 8½ by 11. Rule several sheets of the paper into columns, corresponding to the number of columns in the paper. (Most papers, remember, are either 8 columns or 5 columns.) Now you have several dummy sheets. Study the first page of the paper you have at hand. Indicate on a dummy form the relative position and space occupied by each story and cut on the printed page. The illustrations of dummies in this chapter will help you with this exercise.
2. In similar fashion, make a dummy of the editorial page.
3. A dummy of a sports page.
4. A dummy of one other inside page.
5. With a copy of your school paper as a guide, make dummies of page 1 and the editorial page.

Paste-ups:

1. Several copies of your favorite newspaper, a pair of scissors, and a pot of paste are required for this exercise. Tear a sheet out of one of the papers to serve as a foundation on which you will paste stories, cuts, and advertisements to make new layouts. Make a paste-up for a page 1. In accomplishing this task,

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feel free to clip any headline, story, cut, or make-up box which strikes your fancy. Arrange them on your new front page with an eye to appearance only, with no regard to their content, and paste them down. Remember that you have latitude with the floating flag. This method is frequently used by designers in experimenting with new ideas in page make-up.

2. Repeat this exercise, using copies of your school paper.

3. With your ruler, measure off one inch in the body of a news story in your local paper. Count the number of printed words in that inch of space. Measure the full length of the column. How many words does it take to fill a column? Approximately how many words does it take to fill a page? (Remember that in actual practice, you have to allow for the space taken up by heads and cuts in making such estimates.)

4. Refer to the editorial page, and in similar fashion estimate the number of words to fill an editorial column. (If the paper follows common practice, the editorial columns are wider than the news columns, and the type face is larger.)

5. Duplicate Exercises 3 and 4 with a copy of your school paper.

Part II—Class Discussion

Note: For the first two exercises, each member of the class should have a copy of the same paper.

1. Examine a copy of the local newspaper and discuss reasons why the lead story was given top position that day. Is there any other story in the paper which might have been given this position, instead of the one the editor chose? Are there stories on the inside pages which might warrant front-page position? Are there stories on the front page which might as well have been placed inside? Generally, how effective is the make-up?

2. Discuss the school paper in the same fashion.

3. Discuss the use in the school paper of various make-up devices described in this chapter. Are they being used effectively in the school paper? Could better use be made of them?

Organizing the Material

Early Copy Speeds Production and Saves Costs

ONE of the most effective ways to do a big job is to break it up into a lot of little ones and do them one at a time. Precisely this method is followed in getting out the big city daily. It can be applied directly to your school newspaper.

PLANNING

In Chapter 3 the editor was urged to delegate authority and told how to portion out responsibility. In organizing material he will follow much the same process as in organizing the staff. Indeed, if the staff is organized properly, the material will inevitably fall in line.

In breaking up the big job, care must be taken not to lose sight of any of the pieces. The little jobs must be done in the right order, so that they will be ready to fit into the completed puzzle at the proper time. This requires careful planning. While planning is work, it can be fun, too, and it inevitably saves both work and worry in the end.

The men on daily and weekly papers, as you have seen, follow a careful master plan in getting out their editions. You have seen how each job is carefully defined and put in the hands of a specific person who is charged with doing it, and doing it on time. You have seen how time schedules are carefully worked out, so that deadlines will be met and the job completed in the shortest time at the least expense. A similar organization of your own staff has already been discussed. The main object is to avoid a frantic rush at edition time to fill holes which have been overlooked, and to try to force stories into holes which are too small.

The latter problem will solve itself if copy is planned and handled according to the precepts laid down in the chapters on news writing, editing, and headlining. The properly written and edited story will cut from the bottom up.

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The St. Louis (Mo.) Post-Dispatch

The big job is done and now the editors check front pages of first copies of an edition off the press.

The gaping space of an unfilled hole requires different planning. This brings us to the main theme of this chapter: early copy and early pages.

SPEEDING THE JOB WITH EARLY COPY

Getting out the paper is greatly simplified by processing as much early copy and locking up as many early pages as possible. Of all the tips you can take from the dailies, this last may prove the most practical and most rewarding. The daily has the traffic of its copy geared to the highest efficiency.

Early Pages Help

An afternoon paper, which may print anywhere from three to six editions a day, will not remake every page for every edition. Many pages will close with the first edition; that is, they will be printed from the same page casting throughout the day's run. For example, on an afternoon paper, all sports pages are early pages. They close with the first edition

ORGANIZING THE MATERIAL

and remain untouched throughout the succeeding editions. Any late sports news is treated as spot news and printed elsewhere in the paper, on page 1, if important enough.

Editorial pages stand throughout, as do classified advertising pages. For their final or extra edition, many afternoon papers will replate only page 1 and one other page (usually the financial page, which is held open for late stock market reports) for the jumps or runovers of page-1 stories. Sunday editions go further: whole sections, such as women's pages, society, editorials, and features, may close as early as the preceding Wednesday. And many big national magazines set copy deadlines as much as six weeks in advance.

Adapt This Method

This procedure can be adapted for student publications. With the exception of late news, almost everything can be written up and set in type well in advance. The inside pages, containing only this early copy, can not only be locked up but actually run off the press, if necessary, days in advance of publication date.

In a four-page issue, pages 2 and 3, which form the inside spread, can be given this kind of treatment. For that matter, much of the space on the other two pages, the front and back, can also be filled, leaving only the last-minute job of filling out with stories you know in advance are going to be late or which break just before the paper goes to press. Even for a six-page issue, with a two-page *slip sheet* inserted in the middle of the four-page sheet, this principle can be followed.

Early Runs Save Time and Money

The picture is very simple. Most school papers run off a flat-bed press. Thus pages 2 and 3 are on one side of the sheet, and pages 1 and 4 on the other. To understand the picture fully, take a sheet of paper, fold it once in the middle, place it before you with the folded edge to your left, and number the pages thus formed in sequence: 1, 2, 3, and 4. Now smooth it out flat again. The printer runs it off on his press first on one side, pages 2 and 3, and then turns it and runs 1 and 4.

Incidentally, in addition to simplifying the editor's work, filling pages 2 and 3 early will please the printer, for he prefers to work this way. It helps him to save money on the job, and thus can lower his charges. It fits neatly with his shop practice.

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MEETING DEADLINES

Whatever plan is followed in making up and printing the pages, its success will depend on getting staff members to turn early copy in early. That is why each staff member must have a specific assignment and must bear full responsibility for getting his copy in on time.

Get Your Copy in

The most effective treatment for a staff member who persists in turning in late copy is to eliminate his copy from an edition or two. If he takes any pride at all in his work, he will improve his habits. Of course, if a staff member proves incorrigible, he should be asked to find another outlet for his literary energies. Journalism today has no place for temperament.

Careful Writing Is Best

One other romantic idea about journalism should be exploded—the idea that copy produced under pressure, copy written just before edition time, is better copy than that produced at leisure. While there may be a few geniuses who can turn out a column of great, deathless prose in the fifteen minutes before the paper goes to bed, they are few and hard to find. A crack reporter must be able to write rapidly, of course; but that same reporter will write a better story if he has plenty of time in which to compose it. The best reporters are steady, careful workers. Early copy almost invariably is good copy; if late copy turns out to be good, you can count yourself lucky.

FINDING EARLY COPY

What do you put on the inside pages? The general answer is, anything but spot news. A better, but not necessarily different, answer is the brightest copy in the paper. For page 2, this means

1. Editorials
2. The editorial cartoon

San Francisco (Cal.) *Guardian*

The Guardian of San Francisco City College displays excellent use of the advance and follow-up story to build interest in a play. Each story in the series must offer new information. Many stories can be followed up to build reader interest.➤

The Guardian

Official Twice Weekly Publication of the Associated Students of City College of San Francisco

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NUMBER 22

Blithe Spirit Will Open Little Theater Productions March 18

Little Theater production of Noel Coward's *Blithe Spirit*, directed by Paul Ellison, opens the spring semester drama season, Friday, March 18, for a five night stand.

Entangled in the plot's maze of mystic dilemma are a Mr and Mrs. Condomine, a couple with earlier marriage experiences. Mr Condomine has ambitions of writing a book on spiritualism and employs the aid of a local crystal seer, Madam Arcati, who unwittingly causes the ghost

of his first wife Elvira, to appear. The present Mrs. Condomine likewise dies, and both first and second wife return as spirits to taunt their husband.

Principles in the cast include Don Landers, as the harassed Mr. Condomine, Carolyn Rees portrays Madam Arcati, the spiritualist, Elvira, the ghost and first wife of Mr. Condomine, is played by Mary Cooke, and the second Mrs. Condomine is portrayed by Mary Ann Stewart.

Little Theater Group Will Feature Veteran Cast In *Blithe Spirit*

Featuring the return of seven veterans of past performances on the college's Little Theatre stage, *Blithe Spirit* will open its five night run on Friday, March 18.

A bit of comic spiritualism will pervade the air when Don Landers, as Mr. Condomine, is harassed by the ghosts of his two dead wives played by Mary Cooke and Mary Ann Stewart, who were cast in *Twelfth Night*.

Play Matinee Up To Student Demand

A matinee for the coming drama *Blithe Spirit* may be held providing an interested student will officiate in receiving the signatures of 100 other interested persons. Producer Paul Ellison said yesterday.

Ellison stated that the student interested in contacting the names of the other students should see him in his office in Building 19 as soon as possible to get the procedure under way.

The scheduled dates for evening performances are March 18, 19, 21, 22, and 23.

Whether the matinee will be held will be determined by students showing interest on a request.

a comparative newcomer to the college players.

Others in the *Blithe Spirit* cast, who will be remembered for their performances in *Twelfth Night*, are Barbara Andrews, Jo Ann Setlow, and Charles Panique.

Blithe Spirit, which has been in rehearsal for one week, a two hour play will be ready for student and public approval on Friday, Saturday, Monday, Tuesday, and Wednesday, March 18, 19, 21, 22, and 23.

There will be no matinee performances as requested by the students.

Special *Blithe Spirit* Matinee Set March 21

In response to student demand, a matinee performance of Noel Coward's hilarious fantasy, *Blithe Spirit*, directed by Paul Ellison, will be presented Monday, March 21, at 1:15 in the Little Theatre, Room 28. Instead of the five nightly performances previously scheduled for *Blithe Spirit*, only four, Friday, Saturday, Monday, and Tuesday, March 18, 19, 21, and 22, will be presented. In addition to the regular 75¢ admission, a special admission of 50¢ will be given to students.



BLITHE SPIRIT players are shown here during a rehearsal for the play which begins Friday in the Little Theatre. The hilarious fantasy deals with various complications involved in spiritualism. Left to right are Mary Ann Stewart who plays Mrs. Condomine, Don Landers her husband, Mary Cooke, Condomine's first wife and standing above them is Rosalyn Mincer, the medium.

Blithe Spirit Opens In Little Theatre Friday

When Paul Ellison's presentation of Noel Coward's *Blithe Spirit* opens at the Little Theatre, Room 28 this Friday, March 18, a group of veteran college players will be presented for public acceptance in a hilarious fantasy of spiritualism.

The cast, now in the final week of rehearsal, is headed by such well-knowns as Don Landers, Mary Cooke, Mary Ann Stewart and a comparative newcomer, Rosalyn Mincer. Barbara Andrews, Jo Ann Setlow and Charles Panique, featured players, all appeared last January in

Madam Arcati, a spiritualist, portrayed by Miss Mincer.

When Madam Arcati begins assisting Mr. Condomine with background material, spirits begin to appear, namely the ghost of Mr. Condomine's first wife, Elvira, played by Miss Cooke.

Elvira reappears at various intervals, visible only to Mr. Condomine, and Madam Arcati keeps the plot progressing with her humorous antics, namely in the form of veances.

Performances are slated for Friday, Tuesday, 22, with a 7:30 p.m. 15 cents and 7:15 cents to 7:45 cents to 7:50 cents to 7:55 cents to 8:00 cents.

Mincer, Stewart, Landers Lead Laughs, Take *Blithe Spirit* Production Honors

By Dick Briggs

Paul Ellison's peak caliber production, *Blithe Spirit*, rushed-up three hours of giggling mirth to student audiences last week when Little Theatre Players performed with elegance in adapting to character roles with the perception of professionals.

Tonight at 8:15 English instructor and former actor Ellison, leads his performers in the last curtain call of their four night production which commenced last Friday.

The performance won for student lead players, Don Landers and Mary Ann Stewart, high praise for extraordinary poise and acting ability and to Rosalyn Mincer who may not have stolen the show but certainly the laughs, gave a four-hell cheer for characterization of a part difficult to portray.

Canadian born Landers in depicting the distraught Mr. Condomine who is visited from the spirit world by his dead wife Elvira acts with an assured, confident ability that stems from his experience with the special service branch of the U. S. Army.

Miss Stewart, winner of the annual actress "oscar" while at Polytechnic High School, plays Ruth, the aggrieved Mrs. Condomine, such that her performance stands out among the excellent acting of the entire cast.

When not conjuring up spooks, Miss Mincer as Madame Arcati provides unusual humor by falling in and out of trances, and by failing to disintegrate "malignant" ghosts at the opportune time.

Unsurprised in the Condomine home is the ghost Elvira played by Mary Cooke (a talent and beauty contest winner of Oakland) with a vivacious grace, and talented acting ability. Dual starred as Elvira is LeVerne Henstock, promising new actress to the Little Theatre Players who was favorably received in her first role.

Jo Ann Setlow, past performer in four college productions and singer, acts the visiting Doctor's wife with sophisticated dignity. Miss Setlow and Miss Mincer have the more difficult character parts in the cast, though each has performed with an excellent individual technique in acting her role.

Known to *Twelfth Nighters* for his hilarious antics as the clown in last semester's Shakespeare comedy, Charles Panique plays the more serious part in *Blithe Spirit* of Dr. Bradford, intimate friend to Mr. Condomine. Panique's abrupt manner of speech simulates an English accent and ties in uniquely with the England setting. Bill Hanson is dual cast as Dr. Bradford, and imitates well the actions of a city doctor.

Last semester's *Twelfth Night* play was Barbara Andrews, who handles ably the part of Isthia, the sensitive nervous young Obedience maid. Gerry Schmale dual cast as Edith, plays the role in a most reserved manner than Andrews.

One of several more prominent in

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The Oklahoma Daily, University of Oklahoma, Norman, Oklahoma

Student journalists type stories in duplicate, get early stories early, facilitate staff organization of material.

3. Feature stories
4. Special columns

For page 3:

1. Sports, both pictures and stories (except for late-breaking sports stories)
2. Additional features
3. Criticism (book reviews, dramatics criticism, motion picture reviews)

Parts of page 1 can be built up early too. Usually pictures and at least one or two features are desirable on that page. Column 1 (the left-hand column) might be turned over to a standard department, such as campus commentary, as many newspapers do. Page 4 may be partly filled with features, with space left for possible runovers of stories from page 1.

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Remember that those runovers for which space has been left may not come through. Page 1 stories may be shorter than anticipated. The canny editor will have material already set and standing in the print shop which can be dropped in quickly to fill any holes; he will not let the paper be delayed while someone writes copy to take up space.

In the reproduction of page 1 of *The Northerner* (p. 234) notice that the following stories are of the kind that may be prepared in advance: 1) the lead; 2) the Latin Day celebration; 3) the Y-Teen group; 4) the Junior Prom; 5) driver training; 6) the all-city musical; 7) the junior banquet; 8) the Phy-Chem picnic; 9) the feature on a freshman; 10) the speech banquet; 11) the faculty tea; 12) the music department concert; 13) the Injun Joe announcements. In addition to these stories, there are a box promotion ad for the paper in column 6 and a promotion article on the paper's safety campaign in columns 1-2. A ruler applied to this page shows that it is 18½ inches deep by six columns wide, a total of 111 column inches. Of this amount, only about 3½ inches could not have been filled by stories written days before the paper went to press.

However, although advance stories and features will always be needed for page 1, they cannot be depended upon to fill the page week after week. *The Northerner's* page 1 is not always filled in this way. In fact, the stories on the page reproduced merely happened to be of the kind that could be written in advance.

WHAT MAKES GOOD FILLER

The editor should have plenty of *filler* at all times, set up in advance and standing, for emergency use. This *time copy* should be of varying lengths to fit all possible needs, ranging from two- or three-line squibs to longer stories.

Fillers can add sparkle to the page, or they can make it dull. In choosing them, the editor should be guided by the readers' interests. If fillers are of particular interest to the readers, they will be read. If they are on subjects far afield, the readers will silently accuse you of not being able to fill the page with anything more sprightly.

Daily and weekly newspapers are becoming increasingly aware of the readership possibilities of the short filler. The better newspapers of today rarely give readers isolated statistics, data on marriage rites of aboriginal tribes, or brief notes on the habits of the bees in the Hebrides. Several years ago editors of one large daily newspaper were awakened to the

Instead, avoid

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ridiculousness of pointless end-of-column material when the whole town laughed at a filler on the price of yak butter in Tibet. Some newspapers now use as fillers shorts on minor police stories or brief appeals for charitable causes.

Frequently your short fillers can take the form of brief reminders, such as:

See Mary Lou Price to make your Red Cross contribution.

The highest scorer in Lincoln's football annals was George "Scooter" Thompson, class of 1914, who made six touchdowns in the Washington game back in '12.

Unless you've got two left feet you'll be at the J-Hop Tuesday night.

Have you looked over the list of new books at the library recently? Plenty of fine reading for you, whether your tastes run to the latest nonfiction or blood-and-thunder yarns.

Did you ever happen to think that the way to get to class on time is to start on time?

Every staff member should be required to turn in two or three of these brief items every week, so that there will be a plentiful stock of them on hand at all times. Here again, follow the formula: Split the job into a lot of little jobs and nobody is overloaded.

FEATURES FROM FILLERS

Take another look at the suggested fillers listed above. Some may lend themselves to longer treatment as feature stories.

Of course the J-Hop in itself will provide a news story. There will be at least an advance story on it and a follow-up, and probably a lot of running material spaced over several editions. But why not have a freshman girl write of her experiences at her first school prom?

There is material for stories in such community activities as the Red Cross, the Community Chest, and the March of Dimes. The headquarters of these organizations are always prepared to give out special stories and mats, but you need not be satisfied with handouts. Reprocess this material so that it fits your own community. In other words, give it a school angle.

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Many Areas Are Neglected

The squib about getting to class on time suggests a number of other good features: stories on general tardiness or absenteeism from class; analysis stories (from the administration's files) on the relationship of outstanding scholarship to perfect attendance records and of inferior scholarship to absenteeism; and similar stories on attendance, telling what months are likely to produce the greatest number of absences and why. Stories on student health, student diet, school restaurants, and many other subjects are too frequently ignored by student editors.

The item about the high football scorer suggests a mine of fine feature stories, stories on exciting games of the past, old-time sports stars, student fashions of the past, the college and business careers of old grads. Some school papers make a policy of running news of alumni activities as a standard column. They have found that the column tends to build up circulation among graduates and stimulates alumni interest in the school.

The library is an institution neglected completely by many school publications, or treated only in the most indirect fashion. Instead of, or in addition to, an occasional book review, why not a story or a series of stories on the excellent library facilities of the school, with pictures of course, and personality sketches of the librarian and her assistants?

OTHER SUGGESTIONS FOR EARLY COPY

Beyond these specific suggestions for the kind of early material to search out and prepare, Chapters 15 and 16, in which the developing and writing of feature stories are discussed in detail, will help in planning advance copy. Little has been said so far about advertising, which will be discussed in Chapters 17-19, but remember that advertising is early copy, too. Much can be done to speed the handling of early pages by getting advertising in early. Advertising will not be run on pages 1 and 2—even school papers find that keeping front page and editorial page free of advertising, as daily newspapers do, makes for a better looking paper—but advertising can be scheduled for pages 3 and 4 and set by the time the feature copy is ready. The advertising manager should explain to the advertisers how their coöperation will help.

Always maintain a balance of material. In Chapter 1 you were cautioned against the tendency to overstress some activities. The great temptation is to play up sports at the expense of everything else. On some

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Wide World Photos

Reporters pick up copies of a presidential statement immediately following the President's news conference. Statements are mimeographed and placed on table in the White House lobby to facilitate accurate reporting.

school papers 25 percent or even more of the available space is devoted to sports, while other school activities are neglected altogether.

The staff should contribute suggestions for features (and suggestions for likely photographs). The editor should keep a list of the best of these; it will help in making assignments.

EXERCISES

Part I—Individual Assignments

1. Go through a copy of your favorite newspaper. Clip all the short end-of-column fillers you can find, and paste them on a sheet of paper. Which ones impress you as really interesting to the reader, and which as mere devices to fill space? Write your comments and hand them in with the clippings.
2. Designate the fillers which you believe could be expanded into full-length

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feature stories, and try to state where a writer might readily obtain sufficient information to expand these fillers into features (such as encyclopedias and other reference works in the library).

3. Examine the sports page carefully, and mark the stories which you think could have been written only as spot news because of their immediacy. With a ruler, measure the number of column inches of space which these spot news stories fill. What percentage of the page do you think was filled by time copy? Write a report on your findings. (For definition of column inch, see page 322.)

4. Repeat Exercise 3 with the women's page, the fashion page, the comic page, the editorial page. Report your findings in writing.

5. Clip five feature articles from your Sunday newspaper. Write a brief paragraph about each, suggesting how the idea on which it is based could be adapted to a feature article suitable for publication in your school paper.

6. Examine the first page of your school paper and mark the stories which, in your opinion, could have been written well in advance of publication date. Measure the total column inches of these stories and estimate what percentage of the total available page-1 space they fill. Report your findings in writing.

7. Using as source material the news stories in the latest edition of your school paper, and using as models the examples of short fillers given in this chapter and the ones published in your local daily, write five fillers suitable for publication in your school paper. (Alert students will prefer to use for this exercise original material garnered in their travels about the school.)

Part II—Class Discussion

1. Use the material turned in by the class for the preceding exercises as a basis for classroom discussion.

2. Group examination of the school paper is a good basis for open discussion of early copy in the paper. Are the columns, features, and fillers generally good, or is there much evidence that they were written merely to fill, without sufficient consideration of reader interest? What suggestions can be made for specific kinds of early stories not now generally appearing in the paper?

3. Group examination of the articles in a national magazine, or in the magazine section of a large Sunday newspaper, should help to disclose specific reasons why the editor considered the subject of each article worth writing about, since obviously these articles were planned and written weeks before publication date and therefore have no spot news value.

Note: For these last two exercises, each member of the class should have a copy of the same publication.

Writing the Editorial

Choose a Subject You Know Well

ANY intelligent, inquiring person is bound to form opinions. Once he has formed them, he wants to transmit them to others.

The place for opinion in the newspaper is in the editorial columns. In theory—and in practice on the best newspapers—opinion has no place in a news story. Aside from the standard critical departments, opinion appears only on the editorial page.

HAVE SOMETHING TO SAY

But this does not mean that your school paper must run editorials just because other papers use them. The editorial must stem from you, must be an expression of an opinion that you feel *needs* expression, or it is a waste of space to run it at all. It is better not to have an editorial page than to publish editorials that are written just to fill space, or just because some members of the staff feel the paper *ought* to have an editorial column.

Are the editorials in your paper written only because writing them seems to be the accepted practice? Are they written just to have something to run on the editorial page? Or are they written because there is a real place and a real need for them? You need not be afraid to ask yourself these questions. They are exactly the questions newspaper publishers and editors have been asking themselves and each other with increasing frequency over the years.

One answer certainly seems logical enough. It can be put in the form of another question: Why bother with editorials at all unless you have something to say?

CLASSIFICATION OF EDITORIALS

Message Editorials

This matter of message is an important one. It dogs every writer's steps. You have to decide that you have something to say, worth saying, before you can do any sort of effective writing.

WRITING THE EDITORIAL

You may find, after considering the question, that you have more to say than you ever realized. You may have felt, until now, that you had little or nothing to say just because after reading editorials in other school papers and in the daily press, you felt that it had to be said in an "important" manner.

Another popular idea is that an editorial should always be hung on a *news peg*; that it must, in other words, stem directly from an event or crisis, or a series of them, currently in the headlines. This idea, and the idea that the editorial should be important in manner, can cause a great deal of trouble for beginning editorial writers.

Human-Interest Editorials

The fact is that there are all kinds of editorials—good ones, too—which have no direct connection with the news, though the idea behind them, the original impulse to write, may have sprung from recent events. And instead of sounding important, these editorials are written in a manner that is clear and simple, and to the point.

Editorials about dogs, about a walk in the park, about the first snowfall, about the autumn foliage, editorials about many little things which become great things when written about greatly—all these have nothing immediately to do with the news, yet they are editorials. Some of these editorials appear regularly in our greatest metropolitan dailies; some of them have won Pulitzer prizes; some are offered as models of literary style in classes in English composition.

An unusually good example of an editorial that has no direct connection with the news appeared in a metropolitan daily as a tribute to a distinguished citizen. The editorial follows.

"Life Begins at Eighty"

At a dinner last night honoring William Jay Schieffelin, chairman emeritus of the Citizens Union of the City of New York, five organizations in which he still serves—the Citizens Union, the American Mission to Lepers, the American Bible Society, Tuskegee Institute and Hampton Institute—were represented. Mr. Schieffelin will be eighty-three on April 14. His officerships in the five organizations

total 237 years—long stretches, in every instance, of active, productive good.

To look back at our city's history is to envisage Mr. Schieffelin's prominent place in it for sixty years. In 1890, at the age of twenty-four, he had his first battle with Tammany Hall when he led a campaign of the City Reform Club to prevent Central Park being cut into sections and distributed through franchises. Central Park,

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of course, is still intact and its protector has been fighting the good fight for a city of clean government ever since.

Mr. Schieffelin helped organize the Citizens Union and became its chairman in 1908. In this post for more than thirty years, and as chairman emeritus since 1941, he has been accurately called an unpaid civic watchdog, guarding against corrupt bossism, leading his non-partisan organization at every election time in support of the better man and the more efficient government.

An early champion of the right of minorities, Mr. Schieffelin has a proud record of having consistently opposed oppression, whether it

stemmed from Munich or Mississippi. What he believed and worked for fifty years ago is his belief and goal today—an America where “every citizen, no matter what his color, will have the same opportunity to vote and the same opportunity for living.” In this philosophy, this political course, he stays a gallant fighter for the truest essentials of democracy. “We can’t legislate against prejudice, because that is a view,” he is on record as having said. “But we can legislate against discrimination, because that is action.” It is a stand and a creed for citizens of either newly voting twenties or achieved and honored eighties.

—New York Herald Tribune

Another editorial with the similar purpose of paying a tribute is reprinted, below, from a high school newspaper. See whether you do not find the same graciousness in both editorials.

Two weeks ago Jimmy Hughes concluded a nine-year winning record as basketball and football coach at Plant high school.

Under the direction of the retiring coach, Plant has always had a fine athletic program. Throughout his stay here, strong teams have been developed in track, golf, tennis, and swimming. Plant football teams under Hughes have won 44 games, lost 33, and tied four. Hughes-coached basketball teams which have always been a threat in state competition won 148 games and lost only 61.

Many trophies deck the Plant trophy case telling of the prowess of the Panthers in these sports during his career at Plant.

Plant has gained much from having this capable mentor as her coach, and Plant gives her thanks to Jimmy Hughes for his never-failing efforts to keep the Palma Ceia school rated among the best in sports.

—Pep O' Plant, H. B. Plant High School, Tampa Florida

One of the most famous editorials appeared in the New York *Sun* more than a score of years ago. It was nothing more than an answer to a little

WRITING THE EDITORIAL

girl who wrote to the editor to ask whether there really was a Santa Claus. A famous editor and biographer, who occasionally teaches classes in editorial writing, tells his students that the well-balanced editorial page should carry at least one so-called human-interest editorial in every edition.

But one of these is enough. More than one would throw your page off balance, make it appear too frivolous to some readers.

Background Editorials

Still another type of editorial which takes no sides, strikes no attitudes, and does not try to impress with the fine sound of its words is the background editorial. Here the writer does the kind of research the reader is not prepared to do for himself, digs into the underlying facts, and then tells them to the reader in simple, lucid prose, without any attempt at argument.

Suppose that you are tired of writing editorials exhorting the football team to victory. You may feel that your previous editorials on this subject have sounded like a coach's between-the-halves pep talk. Have you thought of doing a simple background editorial on the game scheduled for this week end? Such an editorial could investigate the long-standing relationship between your school and your traditional rival, tell how the rivalry started, and recount some of the history of the game. It might tell when the first game was played and where, recount some of the historic pranks that enlivened sideline festivities at previous games, and perhaps point out the solid respect students of each school feel for those of the other.

News-Peg Editorials

Certainly editorials do not have to have a news peg. On the other hand, the editorial that stems from the news has the advantage of a prepared audience. People are interested in the editorial because they are already interested in the news story it is based upon. Otherwise it would not have broken into print originally. Specific suggestions for subjects for student-paper news-peg editorials are offered later in the chapter.

If, as occasionally they will, editorials which are hung on news pegs bore your readers, you cannot plead that you have chosen a dull subject. Look to the style of writing. The fault will probably lie there.

JOURNALISM AND THE STUDENT PUBLICATION

Problem Editorials

What is an editorial? Start at the beginning of this chapter and reread it to this point. You have just read an editorial, an editorial about editorials. It might be called the first in a series of editorials about editorials.

Why is it an editorial? What has the material in the chapter thus far attempted to do? It has tried to tell what the problem of editorial writing is. That is why it is an editorial.

Aside from the human interest editorial, most editorials tell what a problem is. In other words, they *define* a problem. They may do more, and frequently they do. They may give all the available facts on the problem. They may give only a few carefully selected facts. They may suggest solutions to the problem. They may urge action to solve the problem.

The word *problem* is used in a very broad sense here. By problem, in this sense, we mean any subject that has aroused the curiosity, intellect, or emotions of man. The problem need not be one that can be solved immediately; it may be one that can never be solved. Poverty is a problem that man never has solved, and perhaps never can solve, yet thousands of editorials have been written about poverty in all its aspects.

The editorial is such a broad form of writing that no one has ever succeeded in drawing up a set of rules for its writing. It is difficult enough to define the editorial. Editorials have appeared as poems, as short short stories, as personal essays, as dramatic dialogue. The test of an editorial is not its form, but its effect on the reader. But without establishing the idea as a rule, it is safe to say that most editorials attempt to define a problem.

1 MAKE EDITORIALS SHORT

The first part of this chapter was called the first editorial in a series about editorials. Why was it called the first of a series? Because the attempt to state answers to the problem it defines or to make recommendations for its solution would be too long for any single editorial. And there you do have a rule, if any rules at all can be established for editorials: In general, *make them short*. If you think you have to write at length about some pressing school problem, first make sure that you do have to write at length. Then, once sure, break your editorial up into a series—as this chapter, through the use of subheads, is divided into a series. Notice the variety in the length of the editorials shown on pages 241–254.

WRITING THE EDITORIAL

THE LOCAL ANGLE

What should you write about? The deeper meanings and impacts of tremendous events? Global strategy and power politics? The threat of war and the hope of peace? There is always a temptation to write about these subjects. They affect our daily lives profoundly.

But who are your readers? For the most part, your readers are your fellow students. They will be more interested in what you have to say about the need for a new school song than anything you can possibly say about world trade, will they not?

Editorials May Echo the News

Here is another area where you can take a tip from the editor of a good weekly newspaper. For the most part such an editor confines his editorial columns to discussions of community politics, community problems, community projects, community developments. Why? Because he makes no attempt to cover national and world affairs in his *news* columns. He knows those of his readers who want to be well informed on national and world affairs will buy the daily papers from nearby cities, or the weekly news-magazines. He knows that those papers and magazines carry many editorials about the national and world scene. He knows that his readers buy *his* paper because they want to read about local events. Hence his editorials will echo his news columns, and deal, too, with local events.

Stick to Your School

Your readers buy *your* paper for the same reason. They want to read news of your school community. For the most part, they expect your editorials to be about the school community.

There are times, of course, when you can make fair and telling comment on larger news events, events beyond the limited scope of your school community. One way is this: frequently something you are studying in your civics class, or history class, or Latin class comes into focus in the light of current news. For example, one of the best editorials ever written was a parallel between work relief projects in this country during the depression of 1929–1939 and work relief in ancient times. The writer took the position that there was nothing new about work relief at all. As one example, he cited the ancient Roman roads, many of which were built

SCA Representatives Must Realize Duties; Conditions Hinder Function Of Members

Members of the Greenville high school student body, during the past four and a half months, have failed to give general support to worthy projects of the SCA, selling season athletic tickets and phone directories, chartering buses for out-of-town games, and boosting attendance at athletic contests. The school year is half gone. A great amount of serious thought and some appropriate action needs to be taken before the whole year is marked off as a general failure.

No one basic cause for this lack of response to the efforts of the Student Cooperative association, an organization of *all* students, can be pointed up. However, this newspaper believes that two of the main contributing factors to the general failure of the students to back their own organization are obvious: First, provisions of the SCA constitution outlining the duties of the homeroom representatives are not being carried out or enforced; second, present conditions do not permit the homeroom representative to fulfill his duties.

Members of the Student council, students elected by their fellow classmates to represent them in the governing body of the school, are in theory supposed to be the leaders of the school. The facts tell another story: SCA members dropped because of failure to meet scholastic standards in constitution; inattention in council meetings, talking, getting homework; no general response on part of council members to requests from SCA officers to help with council projects. All these facts augment the fact that few SCA representatives have come to fully realize their responsibilities.

Each representative should take the necessary time to read and ponder the duties of his office as provided in the SCA constitution.

The second and perhaps the major reason why students have not responded to the projects outlined above is the conditions under which the council members have to work: "To make an accurate report of all business discussed in the council to his homeroom."

The present activity schedule does not permit sufficient time for the representative to make "an accurate report of all business," much less to fulfill another of his duties: "To hold regular homeroom discussions once *each week* and encourage the discussion of school problems and origination of projects."

No other extra-curricular activity should supersede the functioning of the Student Cooperative association. This is not the case in the present schedule of activities. When the homeroom-activity period was set up Tuesday was set aside exclusively for SCA reports and discussions. Again, this is not the case in the present schedule.

Simply enough, if any general interest in any SCA project on the part of the students is again to be created, there must be provided a sufficient amount of time for the representatives to fulfill their constitutional duties.

Either Tuesday homeroom period or some other adequate time must be again set aside for the SCA to function, for the SCA to serve the school.

(Below are the duties of a council member as stated in the Constitution of the Student Cooperative association.—The Editors)

SECTION 6. Duties of Council members shall be:

1. To represent the homerooms responsible for their election.
2. To hold regular homeroom discussions once each week and encourage the discussion of school problems and the origination of projects.
3. To take part in all council activities.
4. To make an accurate report of all business discussed in the council to his homeroom.

Green Lights, Greenville (N. C.)
High School

A sober, throughgoing study of a current school problem from a school paper. The student writer's evident sincerity leads the reader on to the end of a somewhat lengthy piece. Note the effective use of factual background information in boldface type.

WHIPPOORWILL

The whippoorwill is a most unusual bird. It can't really sing a note, yet its call is known and even admired by most Americans. Probably not half those who recognize the call have ever seen the bird, which is a long-winged, mottled brown creature with a small beak and a big mouth. It spends most of the daylight hours dozing and out of sight, but as soon as dusk descends it makes the world its own. It takes to the air and catches insects with great dexterity; it perches on poles and trees and goes into its vocal performance

If the whippoorwill uttered its call as most birds do, pausing for breath and a look around between phrases, it would be just another bird. But it doesn't do things that way. It starts that three-note call and keeps on going, with what must be the most repetitious bird song ever uttered on this earth. You listen to its start and wonder how long it will continue this time. You begin to count, and just about the time you are practically hypnotized by the call's rhythm the bird skips half a beat to catch a breath. Then the call goes on, and on, and on. It is no feat at all for a whippoorwill to utter its three-note phrase with virtually no pause seventy-five times in a row.

It can be maddening. Yet, if a whippoorwill lives near you and fails to call one evening, you wait on the edge of your chair. You may resent it when it calls, but it is even worse to wait and have no call. And when you move to a place where the whippoorwill does not call, you would give anything to hear that monotonous evensong—it is a song to you, by then, and you will remember it to the end of your days.

The New York Times

The New York Times and the *Herald Tribune* regularly run editorials that attempt nothing more momentous than reader entertainment. Other dailies would be well advised to follow their lead. Note that the writing is not overambitious but easy and graceful.

JOURNALISM AND THE STUDENT PUBLICATION

as government projects to meet unemployment during a depression that followed foreign wars.

But in general, you will be wise to let your editorial columns echo your news columns; in other words, to take your subjects from your own school community. Any activity there may furnish you with legitimate editorial material.

CHOOSING EDITORIAL SUBJECTS

Rarely does the newspaper editorial writer choose a subject and then say to himself, "Today I will write an editorial about that." The process is usually just the reverse. In a sense, the subject chooses the writer. Instead of *deciding* to write about the current mayoralty campaign, the writer realizes that the campaign means so much to him, and to his readers, that he *must* write about it before he can write about anything else.

However, it sometimes helps to examine your community to see what areas are available as editorial subjects. Here are a few topics for editorials.

1. *Problems in the school.* Perhaps you feel that school spirit is waning, or that spectators at last night's basketball game went beyond good-natured fun in their treatment of your rivals. The school may, in your opinion, need new classroom equipment, globes for the geography class, or test tubes and Bunsen burners for the chemistry laboratory.

2. *Absenteeism and tardiness.* This subject was touched upon lightly in Chapter 12, under fillers and features, but it lends itself to editorial treatment as well. You may even feel the need of following up your factual feature stories with an editorial.

3. *Anniversaries.* You may want to congratulate a school official on the anniversary of his twenty-fifth year in office, or celebrate the tenth or twentieth anniversary of the dedication of the school building. Historic dates in the school's history lend themselves to similar treatment, and so might the retirement of a popular teacher.

4. *Community projects.* You will, on occasion, want to support charitable efforts in your editorial columns. These may be campaigns in which the whole community is engaged, like the Red Cross or Community Chest appeals, or the sale of Christmas Seals. Projects originated and directed by your fellow students, like clothing and textbook collections for destitute students in foreign lands, and class projects to aid needy families in

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Whom Are You Fooling?—

Ted copies his algebra from Joe almost every day. He's good in math but why should he bother if he can copy his work?

Mary is a nice girl but it seems she just can't find time to do her science work. Mom will never know if she goes to Janie's party without doing her homework. Homework's a headache, anyway.

Next time that little fellow perches on your shoulder and whispers, "Say brother, here's an easy way out," think a minute. Whom are you fooling? Every teen-ager is building his own character now. Each day contributes its bit for good or bad. If he uses poor material, the building is his own. He fools no one else, only himself.

The Blue and White, Theodore Roosevelt Junior High School, Altoona, Pennsylvania

Short, pithy, and to the point. Note the get-away—again the narrative technique. The last sentence would be more effective if it stood alone as a one-sentence paragraph.

your own neighborhood, have an even more immediate claim on your support.

5. *School rules.* You may want to make a plea for observance and enforcement of school rules now being ignored, such as one which protects the school lawn.

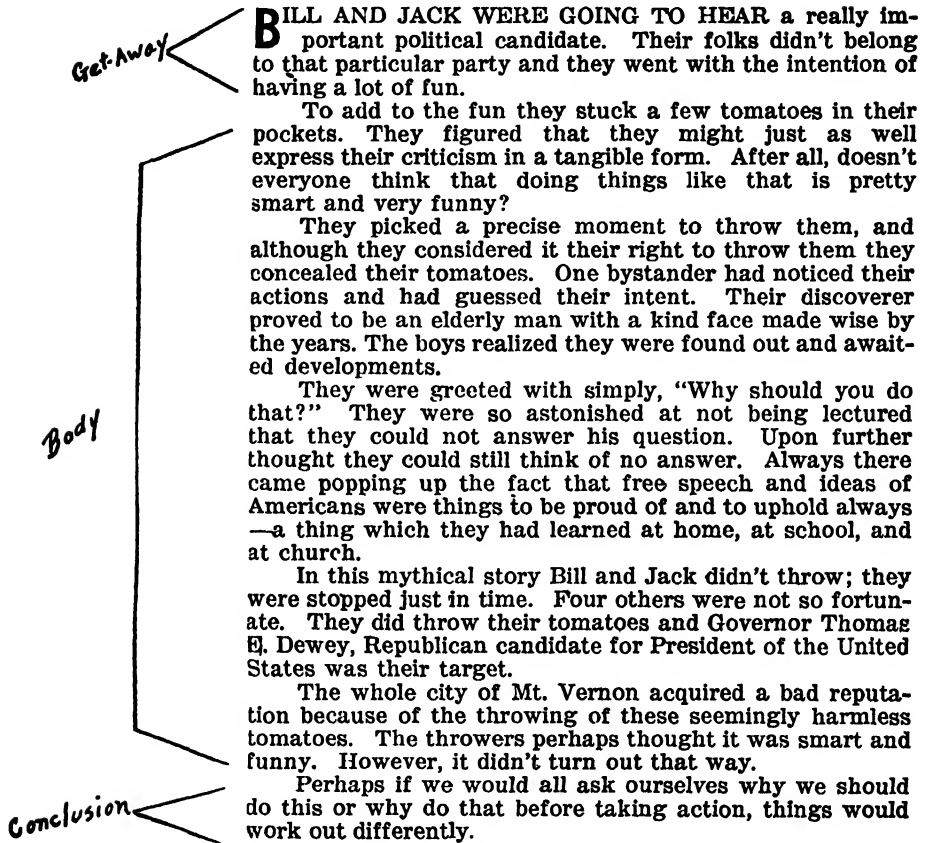
6. *Traditions.* You will want to welcome the freshmen at the beginning of every school year and say good-bye to the seniors at the end. You may, too, want to explain the school's traditions to new students, or suggest the establishment of new ones.

7. *Intellectual experience.* Each of us must come to his own realization of the sheer logic of good music or the breathtaking adaptability of the English language. But occasionally you make what strikes you at the time as a great discovery. You suddenly see for yourself in the sweep of Shakespeare's lines what the English teacher said you should see. Or you begin to relate the principles of solid geometry to the masses of matter you see about you and geometry ceases to be a dull and academic subject. You feel an urge to tell others about your discovery. Go ahead—write an editorial about it; but remember that you will have to translate your experience into terms that will be clear and meaningful to your readers.

Additional areas and activities fruitful of editorial ideas will readily occur to you. The suggestions above by no means cover all the possible sources of material.

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Think Twice—Save Tomatoes



BILL AND JACK WERE GOING TO HEAR a really important political candidate. Their folks didn't belong to that particular party and they went with the intention of having a lot of fun.

To add to the fun they stuck a few tomatoes in their pockets. They figured that they might just as well express their criticism in a tangible form. After all, doesn't everyone think that doing things like that is pretty smart and very funny?

They picked a precise moment to throw them, and although they considered it their right to throw them they concealed their tomatoes. One bystander had noticed their actions and had guessed their intent. Their discoverer proved to be an elderly man with a kind face made wise by the years. The boys realized they were found out and awaited developments.

They were greeted with simply, "Why should you do that?" They were so astonished at not being lectured that they could not answer his question. Upon further thought they could still think of no answer. Always there came popping up the fact that free speech and ideas of Americans were things to be proud of and to uphold always—a thing which they had learned at home, at school, and at church.

In this mythical story Bill and Jack didn't throw; they were stopped just in time. Four others were not so fortunate. They did throw their tomatoes and Governor Thomas E. Dewey, Republican candidate for President of the United States was their target.

The whole city of Mt. Vernon acquired a bad reputation because of the throwing of these seemingly harmless tomatoes. The throwers perhaps thought it was smart and funny. However, it didn't turn out that way.

Perhaps if we would all ask ourselves why we should do this or why do that before taking action, things would work out differently.

The Vernois News, Mt. Vernon Township (Ill.) High School

The get-away starts this student editorial off with narrative technique. The body concludes the story, draws the immediate moral. The conclusion makes an even broader suggestion.

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But once you have determined what you are going to say, you will want to think about how you are going to say it. No hard-and-fast rules about the writing of editorials exist, as you have already seen. The editorial can be described as a unit, however. The description will aid you in writing your own; it may even serve you as a formula.

The usual editorial follows a pattern almost as definite as that of the

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news story. In bare outline, its parts are: 1) the *lead*, or *get-away*, 2) the *body*; and 3) the *conclusion*, or *cracker*.

The Editorial Lead

The *lead* is, in a sense, the neon sign that hangs out in front of your editorial to indicate to your readers that you are in business. It is sometimes called the *get-away* because it does get you into the body of your piece rapidly and effectively. It makes your reader sit up and take notice. The lead may be a one-sentence paragraph; it may be a fully rounded paragraph; or, on rare occasions, it may be several paragraphs in length. Read the following examples of leads, or get-aways, from student editorials. The conclusions, or crackers, for these same editorials appear on page 255.

Can you imagine Highland Park High School without a Spectator? Can you imagine any high school without a publication? If there is one anywhere, we'll bet that it's a pretty dull and colorless place. A newspaper or magazine is one of the most important organizations in any school, no matter how large or small. It is usually as much a part of the spirit of the school as its songs or its football team.

The Spectator, Highland Park Secondary School, Highland Park, Michigan

Late last December, while San Franciscans were shivering in their topcoats from icy Arctic blasts, big bow-tied Arthur C. Jenkins began a survey of the city's transportation problems as consulting engineer.

The Guardsman, City College of San Francisco

This is to students to whom editorials are not aimed. They are the majority—those who do not throw trash on the floor, those who do their homework, those who turn in to the lost and found everything they find, and those who don't punch holes in Dixie cups.

Tulsa School Life, Tulsa

Simple writing devices will help you here, depending on the tone and purpose of your editorial. Tell a story in your first paragraph—a brief, pointed anecdote, preferably amusing. Or write a one-sentence paragraph, and make that one sentence a striking, challenging statement. State what you will attempt to prove in a simple, clear summary. Ask a question which you intend to answer in the body of your piece. Use as an opening a motto or a famous quotation, which, when applied to the problem you intend to discuss, throws light on the subject. Set the scene for your reader with a brief passage of description. Address the reader directly if you like; speak to him as “you.” Draw a parallel between the problem you are

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discussing and a similar problem the reader knows about, a problem that has been solved by the same sort of reasoning you intend to apply to your problem. Such a simple device as a clever literary phrase or a humorous remark or an appropriate application of current campus slang can serve to alert your reader and get you into the editorial.

In the editorial from the October 19, 1949, issue of the New York *Herald Tribune* printed on this page, the lead represents the simplest sort of device for beginning, a straightforward statement of the problem. The first sentence tells the reader that the city's water shortage is serious. The next three sentences tell why it is serious. The last sentence draws the first conclusion of the editorial: that Mayor O'Dwyer's appeal should be heeded. Because water is a vital public need, and because a water shortage represents a threat to every city dweller, the writer had only to state the facts directly to be sure of his reader's attention.

The Serious Water Shortage

Because of the long, hot summer the city's water shortage is serious. Reservoirs are filled to only half capacity. Kensico reservoir, used to store water for immediate distribution to the city, is at the lowest level since it was opened in 1916. Yet 125 million gallons more than can be supplied from upstate reservoirs are being taken out daily. The city is using more water than can be replaced. Mayor O'Dwyer's appeal for conservation is, therefore, one that every consumer should heed.

New Yorkers have become more profligate in the use of water each year. Waste is prodigious. Modern developments such as air-conditioning have added to normal demand. A blistering summer with short rainfall not only cuts supply but also increases consumers' use. The huge metropolis has, in fact, always been hard pressed to balance supply and demand for water. It was thought that the great Croton aqueduct completed in the 1890s would supply the city for-

ever. Before many years the Catskill system had to be built. Together the two systems supply 1,045,000,000 gallons a day, but last August consumption was 1,221,000,000 gallons. Now the new \$375 million Delaware water project has been undertaken to add 540 million gallons daily. Since that addition will not be available for another five or more years, conservation is the only way to increase the water supply this autumn.

Conservation has already been forced upon city departments. Flushing streets is forbidden except in Fulton Fish Market. Public drinking fountains and all continuously flowing fountains have been shut off. The schools are asked to undertake a campaign to cut consumption. The next step may be lowering of water pressures. The Mayor hopes that will not be necessary—if all water consumers heed the necessity to conserve and, above all, to cut waste by shutting off faucets and getting leaky taps fixed.

—The New York *Herald Tribune*

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The Body of the Editorial

The *body* of your editorial will state your problem, if it has not been stated already in your lead. It may offer suggestions for solution. You may prefer to list your arguments, one by one, and then sum them up in a conclusion or series of conclusions. This process of reasoning is called “inductive.” Or you may first state what you intend to prove—your conclusions—and then proceed to show how each of your arguments supports these conclusions, working from the general to the particular. This process is called “deductive reasoning.”

One method will seem right and appropriate for one problem, the other for another. Remember that however broad and sweeping your conclusions, your arguments must be pinned to facts. If there is any place for emotional argument, it is certainly not in the school newspaper.

The second paragraph of the *Herald Tribune* editorial represents the body. It begins with a conclusion: that New Yorkers have become more profligate in the use of water each year. The next few sentences, in deductive reasoning, tell why New Yorkers use so much water. The paragraph might well be broken at the end of the fourth sentence, for the fifth sentence begins a new idea with the statement that New York has always been hard pressed to balance supply and demand for water. The rest of the paragraph gives argument and fact, by inductive reasoning, to support the second conclusion, stated in the final sentence in the paragraph: that conservation is the only way to increase the water supply this autumn.

The body can be one paragraph long, as this one is, or it can run for several paragraphs. This paragraph might well be split into two, the one developed by deductive reasoning, and the other by inductive reasoning.

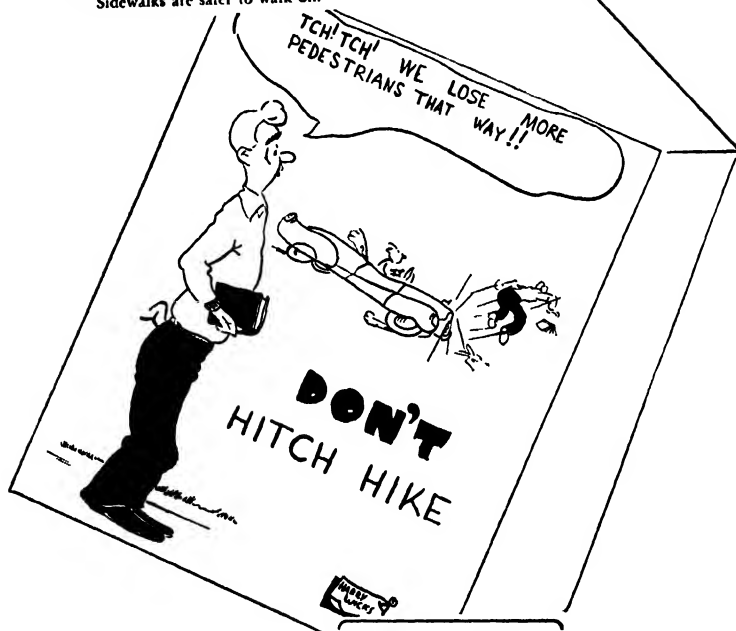
The Editorial Cracker

The *conclusion*, or *cracker*, of your editorial is the final paragraph. It should not be long and involved. Like the lead, it may take any of several forms. The simplest and best way to write the conclusion is to refer back to the lead, re-using the clever phrase you created for the get-away, or re-asking the original question and pointing out how you have supplied the inevitable answer to it. Still another is to restate the conclusion of your argument in a short, pithy phrase or sentence, almost a slogan. The cracker can give a hint of what is to come if your suggestion is not fol-

Sidewalks Are Safer

The police officers of our district have asked the school authorities for co-operation in trying to solve the hitch-hiking problem. Amazing as it may seem, girls seem to be the most frequent violators of the hitch-hiking law. Sewanhakans have been known to walk four abreast on a main highway causing cars to swerve out headed for a collision with an approaching car.

Sidewalks are safer to walk on.



Three routes to the same goal

Hitch onto This

The police officers of our district have asked the school authorities for co-operation in trying to solve the hitch-hiking problem. Amazing as it may seem, girls seem to be the most frequent violators of the hitch hiking law. Sewanhakans have been known to walk four abreast on a main highway, causing cars to swerve out, headed for a collision with an approaching car. It is time to stop and think. Do all your walking on the sidewalks.

The Sewanhaka Chieftain, Sewanhaka High School, Floral Park, New York
A short editorial, an editorial cartoon, and a page-1 box, all promoting one cause. Here pedestrian safety is the theme.

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lowed. Or, as in the get-away, you can employ humor. In show business the soundest adage about audiences is: "Always leave them laughing."

The conclusion of the *Herald Tribune* editorial tells the reader, in four sentences, what has already been done to enforce conservation of water. Then, in the two final sentences, one short and sharp, the other long, the writer tells what may happen if the reader fails to follow the writer's—and the mayor's—suggestions.

Read the following examples of conclusions, or crackers, from student editorials, and notice how the writers have ended the editorials whose get-aways were given on page 251:

What the Spectator needs now in order to continue is the support of the people for which it is written and printed. It can only survive as long as the students buy enough papers to meet our expenses. We're counting on your help and support to keep the Spectator a tradition and a symbol of school spirit. Please don't let us down.

The Spectator, Highland Park Secondary School, Highland Park, Michigan

Should the sweeping program go into effect, big Art Jenkins can take full credit as the man who helped San Francisco pull out of its transportation rut.

The Guardsman, City College of San Francisco

They are the average students. They have performed their duties, large and small, without notice or praise. They are the representatives that make us proud of our school. Congratulations to them!

Tulsa School Life

\ GENERAL PRINCIPLES FOR EDITORIALS

The suggestions listed below will help you in writing editorials. They apply with equal force to all forms of writing but verse. With few exceptions, you will find them helpful in writing the news story. Do not accept them as rules, however, for with the exception of the basic rules of grammar, spelling, and syntax, rules about writing exist only to be broken. When you break writing rules, of course, you must break them brilliantly. Like the unorthodox football play, unorthodox writing is only worth while when it accomplishes its purpose—when it scores with readers.

1. Keep your sentences short, as far as you can. Psychologists have established that the human eye most readily accepts the seven-word sentence. Not all your sentences can be that short. In fact, they should not be. Aim for variety

JOURNALISM AND THE STUDENT PUBLICATION

in sentence length and in sentence structure, but let most of your sentences be short.

2. Avoid using the same structure in succeeding sentences, especially if the structure is at all unusual. Do not begin succeeding sentences with a time clause, for example, or a delayed subject. Even the same words or phrases are awkward when repeated at the beginning of consecutive sentences. The conventional pattern for a sentence is subject, verb, and complement or object, in that order; but the order can be inverted for variety.

3. Try not to use indirect constructions. "It was" and "There are" sentences occasionally seem unavoidable, but they weaken otherwise forceful writing.

4. Wherever possible, try to use the active voice. "Smith passed to Berry," for example, is much more effective than "A pass was thrown by Smith to Berry," or, "Berry was passed to by Smith."

5. If you want a sentence to be strong, avoid beginning it with a time or place element. The most important areas in any sentence, for purposes of emphasis, are the first few words and the last few words.

6. Paragraph for eye appeal as well as for coherence. Frequently a long paragraph can safely be broken in half. No paragraph should contain less than two sentences (unless you are paragraphing a single sentence for emphasis), and in newspaper writing few should contain more than five.

7. Avoid sentence fragments, except for emphasis. Groups of words punctuated as sentences but lacking either subjects or verbs will annoy your reader.

8. Choose language that is clear and familiar to your reader. But this suggestion should not be taken to excuse dull or stale writing.

9. If you do use a rare word, do not repeat it in the same paragraph, or even in the same editorial. Try to avoid awkward echoes of similar phrasings or words with the same root from sentence to sentence and paragraph to paragraph.

10. Avoid beginning consecutive paragraphs with the same words or phrases, and avoid beginning paragraphs with place or time phrases.

11. Shun hackneyed expressions. Be especially careful with slang. Slang can occasionally add color to your writing, but only when it is clear, expressive, and up-to-date.

FIVE STEPS IN WRITING

Student editors frequently lose readers by adopting a caustic or scolding attitude. Try not to be self-important. The tone to aim for is that of friendly conversation. Not only will you ingratiate yourself with your reader, but you will also be more likely to convince him. You probably have more respect for the man who speaks in a calm, even voice than for

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the man who rants and raves. And it is the advice of the even-tempered man you usually follow.

Write confidently, but try not to be overbearing.

There is one simple way to write anything. It is a formula that always works:

1. Be sure you have something to say.
2. Think how you want to say it.
3. Write it.
4. Read it to be sure it says what you want it to say.
5. If it does *not* say what you want it to say, then rewrite it until it does.

Step number four is perhaps the most important step of all. Too frequently it is ignored. Many people think they read their own writing that way, but they do not. They read for the pleasure they get out of seeing their own words. Theirs is a form of self-hypnosis. They read only words, too absorbed to remember what they wanted those words to convey.

Learn to read your own writing with a critical eye, and you are on your way to becoming a writer.

EXERCISES

Part I—Individual Assignments

1. Examine carefully the editorial page of your favorite newspaper for three days and answer the following questions in a short written paper.
 - A. How many editorials did you find during this period devoted to local affairs (city or state)?
 - B. How many to national affairs?
 - C. How many to international affairs?
 - D. How many to other matters such as nature, music, literature, painting, and so on?
 - E. Does the page carry a cartoon regularly? Did any cartoon treat a subject other than political? What was the subject?
 - F. Are letters from the readers (Letters to the Editor) published regularly on this page, or are they published elsewhere in the paper?
 - G. How many news commentators are carried on the page?
2. Find an editorial based on a recent news story, and find the news story as it was carried in the same paper. Clip both out, and paste them side by side on a sheet of paper. Read both carefully, and answer the following questions:
 - A. Why was the news story considered by the editorial writer worthy of special treatment in an editorial?

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- B. What main points of the story is he attempting to bring to the special attention of the reader of the editorial page?
 - C. What additional information about the subject of the story does the editorial writer offer?
 - D. If the editorial appears to be an attempt to convince the reader, in your opinion are its arguments convincing?
 - E. Do you think the editorial is of broad, general interest, or of interest only to certain groups of people? If the latter, toward what group or groups is it directed? (Farmers, doctors, lawyers, schoolteachers, miners, bankers, real-estate operators, carpenters, Democrats, Republicans, and so on.)
3. Carefully read the news story and the editorial once more. Lay them aside, and write an editorial in your own words. (Write not less than 100 words, not more than 200 words.) In your editorial, try to develop points which you think would be of special interest to your fellow students.
4. Write an editorial of not more than 200 words each on each of the following subjects:
- A. Congratulate a member of the faculty on his or her twenty-fifth anniversary on the staff.
 - B. Show the value of study periods during the day's schedule of classes.
 - C. Discuss how a study of history helps us to an understanding of today's events.
 - D. Emphasize the value of extracurricular activities.
5. Clip five stories from your student paper which in your opinion form bases for editorials. (A forthcoming dramatic production or concert, a news story of a game won or lost, lists of names on the honor roll, a drive for funds, and so on.)

Part II—Class Discussion

1. In preparation for this exercise, outside of class, each student should examine the last six issues of the school paper and make notes of his findings. The following questions should be discussed in class, with each student bringing up specific illustrations from his file of papers to substantiate points which he wishes to make:
 - A. Make a list of the subjects treated in the editorials carried in these last six issues of the paper. Is the range of editorial matter sufficiently wide, or is there too much repetition of subject matter from issue to issue?
 - B. What news items, in your opinion, warranted editorial treatment but were not so treated? Why do you think these items warranted editorial comment?
 - C. In the light of writing principles discussed in this and preceding chapters, do you think the editorials are generally well written? Why or why not?

WRITING THE EDITORIAL

- D. Find an editorial which you believe could have been improved in organization. How would you rearrange the material to make it more effective? (Look for strong points which the writer buried in the body of the editorial and which you believe would have made good leads.)
 - E. In the editorial cartoons (if any) are the subjects generally well chosen? Were there items in the news which you think could have been subjects for such cartoons? Specify.
 - F. Is the make-up of the editorial page generally attractive to the reader? If so, why? If not, what can you suggest to improve it?
2. Each student should interview five other students, who are not studying journalism, to obtain answers to the following questions:
- A. Do you read the editorials in the school paper regularly?
 - B. What is your general opinion of the editorial page? If you believe it could be improved, can you offer any specific suggestions? (Make-up, subject matter, etc.)
 - C. What subjects not yet treated editorially do you believe should be so treated?
 - D. Do you generally agree with the editorial stands taken by the paper, or do you sometimes disagree? In either case, do you ever write a letter to the editor stating your opinion? If not, why not?
 - E. What is your opinion of the paper as a whole? If you like it generally, can you state why? If you do not like it, can you state specific reasons, and make specific suggestions for improvements? The findings of each class member should be reported verbally to the class for discussion. The names of the students interviewed need not be given. A committee of five might be appointed to draft a written report to be submitted to the editors of the school paper, with a list of the suggestions that have been made for improving the editorial page and the paper generally.

Features Help Make the Paper

Good Topics, Well Treated, Assure Reader Interest

THE feature story can be early copy for any page in the paper. For the daily newspaper, for the weekly, for the student paper, the feature story is the most dependable source of early copy. That source will never run dry. Features can be planned, gathered, written, set in type, and actually printed far in advance. Many well-known magazines, with a vast circulation to prove their popularity, may be considered as consisting entirely of features, whether fiction or articles.

FOUR REASONS FOR FEATURES

Four principal reasons warrant devoting a whole chapter to a consideration of sources of feature material for the student publication, and of the methods by which student writers may weave this material into bright, sparkling, stories:

1. The student newspaper must rely on the feature, rather than spot news, for reader interest.
2. A variety of well-written features can make your publication distinguished, while poorly chosen subjects, poorly written, can make it ridiculous.
3. Early features can save costs and help meet the deadlines by eliminating the frenzy of last-minute search for copy to fill holes.
4. The newspaper writer, when he turns his hand to features, nears the province of the creative writer.

This last point deserves immediate consideration, because to some students it may be the most important of all. The sports writer, when he reminisces about dramatic games or colorful characters he has known, enjoys the freedom and satisfaction of the creative writer. So, too, does the editorial writer when he takes a vacation from his world of opinion on the news or exhortation on issues, and writes a short piece on nature or on

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man, or a real-life short story he witnessed on the way to work. The reporter or the rewrite man escapes the discipline of the news story and enjoys that freedom only when he is doing a feature story.

FEATURE WRITERS HAVE TIME

As a feature writer, you have the gift of leisure—a gift denied the spot-news reporter, who works constantly against a deadline. Make the most of it. You have time to search for significant details; time, too, to organize your material; time to digest your impressions; time to choose your words; time to rewrite. On occasion you may have to turn out a feature rapidly. This happens on daily newspapers, too. But remember that good writing is seldom done at high speed. In general, the less pressed the writer, the better the story.

FEATURES HAVE BROAD PATTERNS

In searching for features, you should know what you are looking for. Presumably this requires a definition. A precise definition, however, is hard to come by, since the feature is many things. A definition heard frequently around newspaper shops is this: "A feature is anything which is not spot news or advertising."

Plainly this is too vague. For one thing, an advance story about coming events is news but not spot news, and it is not always a feature story. For another, some editorials are feature stories, but most of them are not. And occasionally a spot news story becomes a feature story in the writing. Occasionally a feature contains real news.

Basic Characteristics

Although the feature cannot be defined exactly, it can be described and illustrated. Here are some of the primary characteristics of the feature:

1. It is the freest of all newspaper forms.
2. It can be any length, from a paragraph to a column or more.
3. It is one newspaper story which can be written in the first-person singular "I" if it is to appear under a by-line; or in the "you" form, addressing the reader directly; or in the conventional third person, "he, she, or it." The writer can take his choice. However, the "you" form should be used sparingly.

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4. The writer can help himself to adjectives, he can express his opinions with freedom limited only by the law and by good taste.

5. The appeal can be directly to the reader's emotions, primarily those of sympathy or amusement. The straight news feature, however, will rarely make any appeal to the emotions.

6. It is bound by none of the patterns you found in the chapters on writing the news story. It can lead off wherever the writer pleases. In this respect, it sometimes resembles various literary forms you may have studied or practiced in English composition courses, particularly the personal essay and the informal sketch.

7. Unlike the news story, it need not inform. Newspapers exist to inform readers, but most papers have accepted the collateral task of entertaining. The feature story is their principal item of entertainment.

With this freedom, you may begin to see why newspaper feature writing provided practice ground for some of our best-known writers, from Jonathan Swift to Mark Twain to Theodore Dreiser to H. Allen Smith.

Read the four feature articles that follow, and note their differences in length and subject and treatment.

HOMECOMING RECALLS . . .

Cathedral's Best— Walt Devereaux' 29

Like a voice out of the past, the story of "Dev" was written by one of his closest friends, Cathedral alumnus, Johnny Mack, newsman and photographer. Johnny wrote the story with the thought that it would never be published. However, this tribute is long overdue and is published now because Walt's nephew, Bill, '49 is the last of the Devereauxs to wear the Blue and White of Cathedral.

Dear Father:—This will never be published, but what does it matter, as long as you, "Dev" and I can maybe laugh together once more.

"DEV"

By Johnny Mack

Chicago, April 20.—In the box scores he was known as

Devereaux. To his mother he was her boy Walter. But to us who knew him at Cathedral, he will always be just "Dev."

Death—sudden and shocking death—took him away, but the memories of his eventful days at Cathedral will never be forgotten. He will always be a

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traditional figure whenever Parochial League athletics are under discussion.

He meant to Cathedral high what George Gipp meant to Notre Dame. Just as there never will be another Gipp to wear the Irish Green at South Bend, there never will be another "Dev" to sport the Bluejay Blue of Cathedral high, Denver.

"Dev" never knew the "Gipper." And the "Gipper" never met "Dev." But they must have been as much alike as two peas in a pod. Many miles and many years kept them apart; but perhaps, the mysteries of eternity have taken care of all that now.

I can't help feeling that the "Gipper" was on hand to greet "Dev," guiding him along that last journey. Maybe the "Gipper" took him by the hand, marching him over to meet the Great One—Knute Rockne. "Dev," the "Gipper," and the Rock had much in common. The three of them did considerable to make football the fine game that it is—one at Cathedral and the other two at Notre Dame.

All three came from the school of hard knocks, for they were the sons of poor men. They were to be admired, for they fought against great odds, and they had that certain hidden secret that the richest man's son couldn't buy. They were born leaders, getting the very best out of fellow players, not because they were bullies and beat them, but because they were highly regarded and respected in all fields of athletics. They never

asked of another what they couldn't do themselves.

There are stories of how Rock had many a sleepless night worrying over the "Gipper." Sometimes it was hard for Father Mac to keep "Dev" in line. But the Rock didn't mind, as the "Gipper" always came through for Notre Dame when the chips were down. Father Mac didn't mind about "Dev" for the same reason. Both men knew that two misunderstood boys had been placed in their hands. Rock knew the "Gipper" better than anybody. Father Mac knew "Dev" better than any of us.

Many a traditional story has been built around the "Gipper" and Notre Dame. The same goes for "Dev" and Cathedral.

Like the "Gipper," "Dev" had more to contend with than the average player. He was a marked man every time he stepped on the gridiron greens or the hardwood courts. The cry was: "Stop 'Dev' and you've stopped Cathedral!" But they never did, and Cathedral went on winning championship after championship for the four years "Dev" played there.

Once while interviewing a Regis high school coach on Parochial football, the talk, naturally, drifted to "Dev." This coach told me a story I could hardly doubt, as the man himself was the one involved.

Regis was playing Cathedral an important game. The Reds couldn't stop the Jays—mostly "Dev." So this coach took a freshman off the bench, instructing him to go into the game and "get Devereaux!" This was quite a large order for any man, let alone a freshman.

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Play began. "Dev" came through the line, heading for pay-dirt, the ball tucked under his arm. The freshman swung from the heels, clipping "Dev" with a neat uppercut that started way down from the five-yard line. Down went "Dev," and Cathedral and Regis players began to feel very sorry for that unfortunate freshman. "Dev" reeled back on his feet, ready to defend himself. He took one look at the size of the fellow who had hit him, and he had to laugh. Rubbing his chin, he said:

"You've some punch there, fellow. You ought to do something about it."

I wonder if Chuck Etaugh still remembers his first freshman football game for Regis, and his first and last open encounter with Dev-eaux.

I think we all will remember "Dev" for some time to come. Just as they have never forgotten Gipp at Notre Dame. I, for one, can still see him:

His arm is cocked for a pass, as he fades back searching for either Mike Carroll or Bill Massey, Cathedral ends. He is cool and collected, shaking off Bill Dolan, Sacred Heart end. He sees Carroll in the end-zone, and the ball sails straight for its target. Now Carroll is touching down the ball for another six points. "Dev" kicks the extra point.

He's set at mid-court in the West High gym. Sacred Heart has a slim, one-point lead. The Dolan boys are very happy, as only a few minutes remain to

be played. Someone in the crowd warns them to watch Dev-eaux, and "for heaven's sake don't let him shoot." But the Dolan boys are too confident; they know that Dev-eaux would never try shooting from such a distance. "Dev" arches a desperate shot, and even some of the Cathedral backers think that it is hopeless, until they hear the leather swishing through the netting. Everybody goes mad with excitement—that is all, but "Dev"—and Cathedral goes to Chicago.

I'll always want to remember "Dev" just one way. He is keeping order for you around the gymnasium. It is noon, and he is finding pleasure in roughing up one of the freshmen, just to show him who is the boss. Father Mac comes into the gym, and "Dev" raises his right hand in salute and says: "Hi, pal!"

That was the "Dev" we knew. That was the "Dev" we will always know.

Next season they sing the praises of some great back at Notre Dame, but in their hearts they'll know there will never be another "Gipper."

Yes, and they will be shouting to the skys some favorite star at Cathedral. But, you and I know, Father, that just like at Notre Dame—there never will be another "Dev."

May the Lord rest his soul!
Ht-Pal, Cathedral High School, Denver

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In this first feature, notice that coincidence provided a good opportunity for a nostalgic feature, and the *Hi-Pal* used an alumnus's story to advantage.

Is School Slowly Sinking?

Do the floors in some rooms of the school appear to slant to one side? Is the plaster developing large cracks? If so, don't be alarmed; you don't need to see the oculist yet. The true explanation is that the water table in this section of Shaker Heights dropped recently, causing many buildings to settle. This will necessitate repairs in the affected classrooms. One can only wonder how the pool rooms in the neighborhood manage to provide an honest game. The school will attempt to uphold the scholastic standings, if not the school itself.

ENGLISH TOPS LIST

According to a survey taken from the grades of 100 students, some from each class, English is the subject in which the highest grades are made while history is the subject in which more students rank low.

Science, foreign languages, and math form an in-between group. Science and English were closest to the line of normal variation, having approximately the same number of ones as fives, twos as fours, and bulk of the grades being threes.

There were more ones than fives in all cases, however, except in history.

The *University School News*, Cleveland, Ohio *Green Lights*, Greenville, North Carolina

BREAK GLASS, TURN KEY

A 50-year old man admitted to Judge Frank O'Brien in Corporation Court that he had parked in front of a fire plug.

"But judge," he said, "I purposely left my keys in the car so firemen could move it in case of a fire."

Judge O'Brien said it was still against the law, and fined the man \$2.

The *Dallas Morning News*, Dallas, Texas

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Short box features like the three that you have just read are a great help to the make-up editor. Two of these are news features, and the third, about the sinking school, comes indirectly from a news story.

FEATURES FROM THE NEWS

Features are where you find them. As in the case of the editorial, the feature does not have to be hung on a news peg. Habitually, though, the competent feature writer, like the editorial writer, culls the news columns for tips.

Railroad Tracks Made a Feature

Many a first-rate feature has been found in an obscure paragraph in a big news story. Examples could be endless; one will suffice.

Back in 1942, midway in World War II, a newspaper editor in Lowell, Massachusetts, was reading a long cable story on the German invasion of Russia. A paragraph in the story noted that the German timetable had been thrown off when they were forced to lift and re-lay one rail of the Russian railroad tracks to narrow them down to standard European gauge between rails and thus permit their supply and troop trains to use them.

As he read the story, the editor remembered that the first Russian railroad had been built a hundred years before by an American engineer, who had lived and worked in Lowell. The engineer was the father of a famous painter, born in Lowell. The engineer was Major George Washington Whistler; his Lowell-born son was painter James Abbott McNeil Whistler.

Use Reference Books

In the city library, the editor unearthed a book on the major's experiences in Russia, building that first railroad. Detailed in it were the arguments Major Whistler had used to convince the Russian authorities to permit him to set the tracks wider than standard European gauge. The clinching argument was this: that the wider gauge might slow down the Germans if they ever tried to invade the country. In short, one hundred years before the actual invasion, Major Whistler had foreseen it and taken practical measures to stop it.

The book also provided usable illustrations, including a portrait of Major Whistler and an amusing painting showing the Russian peasants

This is in accordance with the best practice as pursued by alert city editors on professional newspapers throughout the land.

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taking a holiday to view that unearthly monster, an American railroad locomotive, which they called "the samovar on wheels."

Localize the Story

Not only did the story have news value and feature interest, but it also served to reintroduce to the public a man who did not deserve to be forgotten in favor of his more famous son. This is what is known as localizing the story. Admittedly, one like this will not occur every day. It was a lucky strike.

But localizing is practiced constantly in every city room. For example, each year the National Fire Underwriters release figures on fire losses all over the United States. Every city editor puts a local lead on the story in terms of his own community. And from this story can spring features about the local fire department and other city services that protect the health and property of citizens.

Incidentally, there was no attempt to appeal to the emotions in the story of the railroad tracks. Lack of emotional appeal is one of the distinguishing characteristics of the straight news feature.

TIPS IN STUDENT PAPERS

Perhaps you are saying, "That is all very well when you have a battery of wire services, and a world of news to draw on for feature material. But what about the student publication, which with rare exceptions uses no general news at all?"

Spot the Tip

The answer is to make the most of the news you do have. Look through the news columns of your own paper and see what you can find. Here are a few samples, all culled from the front page of one issue of *The Spectator*, of Highland Park, Michigan, High School. One reads:

**JC Hears Eve Curie
Lecture on Radium**

Follow It Up

The story tells of an address made by Eve Curie (the daughter of Madame Curie, discoverer of radium) to students and faculty of the junior college. The same edition of the paper might have carried, in addition, the thrilling story of the discovery of radium by Madame Curie. The fea-

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ture even could have told the discovery story in Eve Curie's own words; the writer could have found all the supplementary material he needed in his school library or the public library, and he could have interviewed Eve Curie before or after her talk. An alternative feature might have been an interview with Eve Curie on the subject of the French political scene. As a publisher then of a newspaper in Paris, Eve Curie might be classed as both a partisan in politics and an expert observer of the political scene.

Another headline reads:

H. P. Band Concert to Feature Guest Soloists Laidlaw, Bryant

This is the lead story, a straight news account of a concert to be given by the school band that night. It mentions that these concerts have been given annually since 1916. How about a feature on the history of the band? Perhaps some old pictures of the first band and subsequent bands will show up in the back files of the paper, or in old programs stored in the library.

Another paragraph reports that a trombone soloist recently won a trip to New York for an appearance on a network radio program. How about an interview feature? What did he like best about New York? Would he like to live there? How did he feel when he went on the air?

Remember Adult Activities

Here is still another headline from the same page:

Registration for Night School Courses Begins Next Monday

This is a news story on adult-education classes scheduled to start the following week. The story reports that the term will last some two and a half months, and that most of the courses given during the regular day sessions of the school will be offered at night. Do you see the possibility that some pupils' fathers and mothers, or even grandfathers and grandmothers, decided at last to complete their high school education? If so, you could get their stories, and their pictures, too. The expert feature writer will always think in terms of illustrations for his story. Good pictures have made a "must" out of many a feature that otherwise might not have seen print.

The same story reports that all sorts of vocational courses will be of-

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fered, from auto mechanics and mechanical drawing to woodworking and welding. Perhaps your town banker will be found indulging his fondness for building delicate furniture, or the corner garageman may turn out to be a promising amateur landscape painter. Interview them at work on their hobbies, and bring a cameraman along.

You should remember, of course, that permission is always necessary. You are not in business to offend people by printing a story that might embarrass them. Generally, however, you will find that people are proud of their hobbies, like to talk about them, and appreciate a sympathetic story about them.

Search for Hidden Topics

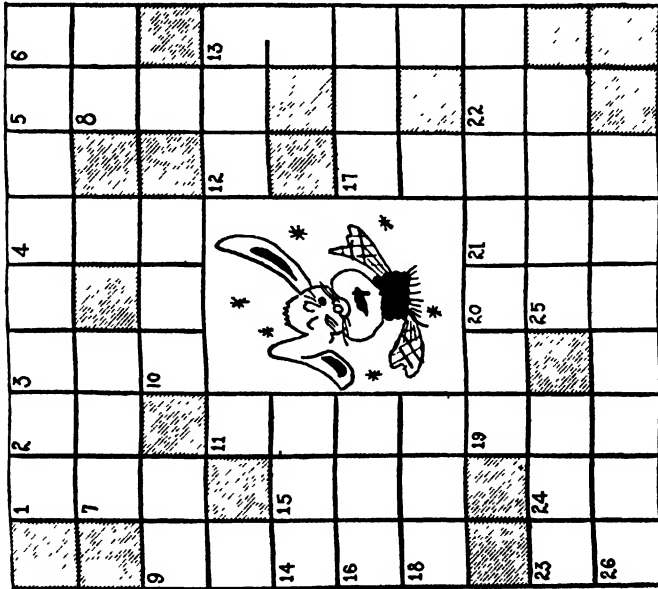
Other feature suggestions could be found on this same page of *The Spectator*, as they can on almost any page of any school publication—as they can in your own pages. In searching for feature material, look at each news story for hidden topics. Ask yourself about each story what else you would like to know beyond what the writer has given you. Also apply this principle when you read your favorite daily paper, searching for material you can localize for your school in the same manner in which a city editor localizes a national or international story—by telling of its direct effect on the lives of the readers.

HOBBIES AS TOPICS

Stories about schoolmates and their parents, about teachers and school employees, are always waiting to be written. These stories may be personality features; they may deal with the subject's regular work or they may deal with hobbies. People have all sorts of unusual and interesting ways of spending their spare time. Most people know that Franklin D. Roosevelt was a stamp collector, but fewer people know that he was an expert on naval architecture and naval strategy. Theodore Roosevelt was an ardent big-game hunter and spare-time explorer, and his hobby took him to many remote areas. One of the world's most avid collectors of modern art is a Hollywood star who specializes in gangster roles. At least one United States Senator has been an ardent collector of cigar bands. Scores of pictures have shown Winston Churchill, wearing a broad-brimmed hat and a blitz suit, indulging in his hobby of landscape painting.

Among your fellow students are some who build model railroads or

Pwuzzle for All Bwainy Bunnies



Horizontal

1. Top man on last semester's honor roll.
- 7.. Nickname for the honest sixteenth president.
8. Before noon.
9. Tommy Hannon's--soph steady (initials).
10. Program for European recovery.
12. Lady of the Colonel, Lieutenant Colonel, and Captain Little (last initials).
14. For quick correspondence send letters.....air mail.
16. 'Bet you love to do it (comes fifth hour)!'.
17. Peppy Girls' o-club officers:olquist,hristoffel, andgden.
18. A cheer.
19. The "R" in ROTC.
23. High school YMCA.
25. Tribulato, Baldwin, and Blow are all
26. The Colonel.

Vertical

1. All-City baseball star in 1947 (nickname).
2. Homecoming King (Initials).
3. Well, whiz!
4. A sleepy head . . . 20 years, in fact (first name).
5. Assistant principal (first name).
6. Miller Whitam's laughin' lass (initials)..
9. Romeo still remains the champion, inspite of teen-age competition.
11. Reigns as Queen of Sports (first name).
13. Dave Pedersen's nickname.
15. A worldwide flying association.
17. Name of animal in center picture (plural).
20. Teachers:harer,essen, andhm.
21. An endless period of time.
22. Tonight Benson Columbus.
23. Student accompanist for senior choir last fall (initials).
24. That is (Latin abbreviation).

Benson High News, Benson High School, Omaha, Nebraska

Puzzlers on your staff will welcome an opportunity to create such features for the paper. Be sure they are localized, as is this one.

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Junior Quiz

1. What river is known as the "Dardanelles of America?"
2. Where is the Michigan Soldiers' and Sailors' Monument located?
3. What building is known as the home of various well known cars?
4. Who was the first commandant of the French possessions in this locality?
5. What lakes does the Detroit River connect?
6. How long is the Detroit River?
7. What does the French word Detroit mean?

ANSWERS

1. Detroit River.
2. Campus Martius.
3. General Motors Building
4. Antoine de la Mothe Cadillac.
5. Lake Erie and Lake Saint Clair.
6. 28 miles.
7. Strait.

The Indian,
Eastern High School, Detroit, Michigan

Brain teasers build reader interest. Take still another tip from the dailies and work up original features like these. They have proved their worth as circulation-builders in the professional press.

race model planes. There will be some who refinish antiques, some who process their own photographs, others who model in clay, or hunt or fish, or collect old almanacs or unusual buttons.

Buttons Make Feature Stories

A reporter on a transcontinental train out of Los Angeles, headed east on an assignment, fell into conversation with an old lady who was on her way to Springfield, Massachusetts. She was going to a national convention of button collectors, and with her she had choice portions of her col-

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lection. She opened the boxes in which she had them stored as though she were opening purses of gold. Indeed, in a sense they were gold, for rare buttons are more prized than currency or precious stamps or coins among button collectors. Each button was carefully mounted on a separate card, on which was typed its history. The reporter learned a great deal about buttons on that trip, including the fact that there are so many button collectors in the United States that it pays to publish a magazine especially for them. But stories about buttons are not confined to the specialized magazine. They have been featured in some of our largest national publications, the bulk of whose readers ordinarily see a button as nothing more than a device to hold their clothes together. Why publish such a story in a magazine with a big general circulation? Because—and this is worth remembering—alert editors know that the general reader is interested in reading about an unusual hobby even if he has no hobby himself.

PEOPLE INTEREST PEOPLE

Interview Prominent Graduates

Alumni represent another inexhaustible source of good feature stories. Many graduates of your school can be found living in town, engaged in various businesses and professions. Stories of those who can be reached locally will be relatively easy to write, but you will also want to investigate possible stories on those who have attained state and national prominence.

How you succeed in presenting each one of your subjects to the reader as a new and fascinating personality will depend on how well you have mastered the art of interviewing (treated in Chapter 4). Ask questions. Some of your questions will fit any alumnus or alumna: "What was the most valuable thing you got from your undergraduate days? What was your favorite course of study? What was your favorite sport, and why? If you had any single message to give to the students of today, what would it be?" There will also be special questions you can frame to fit the particular personality.

Write Intimate Sketches

The whole subject of personality is the special province of the feature writer. Nearly everyone likes to read intimate sketches of the lives of the

Archibald MacLeish, Poet-Diplomat, Just 'Couldn't Say No to Roosevelt'

By Edwin Powell

The man who opened the door of the Mayo hotel room was not the tall, suave diplomat that I had expected Archibald MacLeish to be when I set out to interview the Pulitzer prize-winning poet and former Assistant Secretary of State. Though not distant and stiffly formal, he had a quiet dignity that well-matched his position among the foremost American writers.

In shirt sleeves, the distinguished poet-diplomat motioned me toward a chair as he slipped on a coat. He had been resting before his evening lecture on the nature of the world crises to be given on the teachers' lecture series February 3.

And so came my first question: "Why did you enter government service at the height of a successful literary career?"

He had been at the White House on invitation when President Roosevelt asked him to assume the duties of Librarian of Congress.

"I didn't want the job," he said. "I was so busy writing that I couldn't think of accepting another position. But you couldn't say no to Mr. Roosevelt," he laughed, "so I held the position for five years."

As Librarian of Congress, he directed the largest and most complete library in the world. It was a tremendous task of organization, he explained.

Mr. MacLeish looked forward to the end of his government work, for he was determined to resume his literary career. But at the end of five years of work as Librarian

of Congress, the President needed his aid again to fill the post of Assistant Secretary of State.

"I explained to Mr. Roosevelt that I did not want another post. I wanted very much to get back to my writing. So, Mr. Roosevelt smiled understandingly and asked me to think about the job for a few days and then let him know my decision." Mr. MacLeish smiled. "Of course I accepted the position. You couldn't say no to Mr. Roosevelt."

Still curious how a person could have such a strange combination of professions for a career—poet and diplomat—I again questioned Mr. MacLeish.

"It should not seem strange," he said. "All over the world, people have chosen the artists, the poets and writers, to lead their governments."

He explained that government service was not reserved for professional politicians. In a democracy, the good citizen considers the government his own and is willing to contribute his talents to aiding it. The art of the poet and the writer depends on his knowing the people.

His solution of world problems that threaten the lives of all nations is a basic change. "Policies must no longer be made by professional politicians in a back room," he said. "They must come from the people."

And Archibald MacLeish's long career of contributions to the service of his government was an example of his solution.

Tulsa School Life, Tulsa (Okla.) Schools

Direct quotations make for sparkling interviews. Here the writer judiciously interspersed Archibald MacLeish's sentences with background material, occasional indirect quotation. Note how the careful setting of the scene lends the story a casual atmosphere.

FEATURES HELP MAKE THE PAPER

famous, if only to look in on them behind the scenes, with their make-up off, and thus to learn that they are human too.

Sometimes this interest of people in people can be a little startling. In his amusing collection of yarns about celebrities, *Shake Well Before Using*, Bennett Cerf tells of a woman who approached Margaret Case Harriman, just after Mrs. Harriman's detailed and intimate portrait of Eleanor Roosevelt had appeared in a magazine, and murmured, "I enjoyed your story on Mrs. Roosevelt so much. Now tell me, what's she *really* like?"

Stories Are Everywhere

But personality stories are not limited to the famous. Some people are relatively obscure, but worth a story just because they are alive. There are magazines of wide circulation which make a specialty of stories of people who have overcome handicaps. This, too, is a fruitful field for the student publication.

There is a good story in anyone you meet, if you can only get at it. Look always at the man, as well as at his position in society. There may be as good a story in a longshoreman as there is in a cabinet member. A handful of brilliant, painstaking writers have proved this point in a series of "Profiles" in *The New Yorker*. These are "must" reading for the beginning feature writer. Some of them, collected in book form, can be found in the library. Particularly recommended are: *My Ears Are Bent*, by Joseph Mitchell, and *Back Where I Come From*, by A. J. Liebling.

TECHNIQUES OF FEATURE WRITING

At the beginning of this chapter you were told that the feature story follows no pattern, is bound by no such rules as govern the news story. But while you can throw away the rules, there are certain things to learn about feature-writing technique.

Start with the Lead

The most important sentence in the feature is the lead sentence. In that respect, the feature is akin to the news story or the editorial. The feature lead need not summarize the story, as the news lead does. However, it must immediately capture the reader's interest. Look again at the chapter on editorials (Chapter 14) for a discussion of first-paragraph devices. They are equally effective when applied to the feature. For more hints, examine the leads of the features from student and professional publications reproduced in this chapter.

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Know How to Stop

The news story, as you have discovered, ends abruptly when the writer has exhausted his facts, but the ending of the feature story should be shaped. Again look at the chapter on editorials for suggestions. If your piece is designed to appeal to the reader's sympathy, the last sentence should be charged with pathos. If you are trying to catch in cold type the essence of a personality, the last line, and perhaps the last paragraph, should show that personality in his most characteristic light. If your piece is humorous, your choicest remark should be saved until the end. For some features, such as the hobby piece, the summary conclusion may be best. The wind-up of a well-done feature is much like the end of a friendly conversation—a smile, a handshake, a parting shot of wit.

Watch Your Adjectives

Most beginning feature writers err in overwriting. At the beginning of the chapter you were told that the feature writer can help himself to adjectives. But there can be too much of anything. Always there is the temptation to pile one adjective on top of another and another. Resist it. Adjectives, like pepper, should be used sparingly. Remember the French saying, "The adjective is the enemy of the noun." Be merciful to your nouns.

Short Pieces Are Best

Finally, watch the length of your features. The feature must be extremely well written and high in reader interest to run more than 500 words, or two sheets of double-spaced typewritten copy. If you can make the point of your story in a paragraph, stop there; avoid padding. The box feature is an excellent example of the effectiveness of brevity. Box features help the make-up editor, too.

Departments, criticism, and columns, which can be classified as features of another sort, are treated in the next chapter. Pictures, which often make the best features of all, were discussed in Chapter 10.

EXERCISES

Part I—Individual Assignments

1. Search a copy of your favorite Sunday newspaper for five feature stories which strike you as particularly interesting. Paste them on 8½-by-11 paper, and

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write a short commentary which includes answers to the following questions:

- A. Why did the editor of the newspaper believe this subject interesting enough to warrant devoting this space to it?
- B. Does the lead of the story entice the reader to continue reading? If so, why?
- C. In your opinion, should the story have been longer? If so, what questions about the subject has the writer left unanswered in your mind? Should the story have been shorter? If so, what could have been left out without harming the essential point or the desired effect of the story?

2. Perform this same exercise, using a copy of your school paper.

3. From your school paper, clip five news stories which contain information you believe could be built into a feature story. Paste these up, and indicate in writing what further information is needed for a feature, and where you would go to get this information. *Suggestions:* A news story about a big increase in school enrollment might suggest a feature about the need for expanding the teaching staff and adding to the school's physical equipment. Administration officials would be sources of information and authoritative opinion about these and other possible effects of such an increase in enrollment. The same news story suggests a feature about the trends in course preferences in the school, the percentage of girls and boys, and so on. Any sports story suggests a historical feature based on the beginnings and development of that particular sport in the school. Back files of the school paper, library references, and interviews with the coaches will provide leads for information.

4. Choose one of the clippings you selected for the preceding exercise, visit the sources of information you specified, and write a short feature.

5. Interview a member of the faculty on the following subjects:

- A. My most memorable experience during my teaching career
- B. How I occupy myself during the summer vacation
- C. My hobbies

Write the story.

6. Among your fellow students you must know at least one who has done something out of the usual, who has been associated with an unusual event, who has migrated from some distant locality, or who looks upon life from an unusual point of view. Seek him out and write a feature story about him.

Part II—Class Discussion

1. Outside class, each student should examine the last six issues of the school paper and make notes of his findings. The following questions should be discussed in class. Each student should bring up specific illustrations from his file of papers and from his notes to substantiate points which he wishes to make:

- A. Make a list of the subjects of feature stories carried in these last six issues

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of the paper. Is the range of feature material sufficiently wide, or is there too much repetition of subject matter from issue to issue?

- B. What news items, in your opinion, would have developed into good feature stories if followed up? What information would be required to develop these news items into feature stories, and how would it be obtained?
- C. Do you think the features are generally well written? Why or why not?
- D. Find a feature which you believe could be improved in organization. How would you rearrange the material to make it more effective?
- E. If the paper presents a regular feature page, what is its general appearance—lively as to make-up, subject matter? Why or why not?

Writing the Feature

Departments, Columns, and Criticisms Require Special Care

BEFORE a writer is given a free hand as a critic or columnist on a professional publication, he must prove his reliability. Perhaps he has served a long apprenticeship as a news writer and disclosed a combination of unusual perception and the ability to write striking phrases. Perhaps he has been invited to join the staff after distinguishing himself in another profession, such as engineering, medicine, or law, and in the course of that practice has demonstrated, too, that he can write.

WRITERS FROM OTHER FIELDS

The newspaper business is training ground for many other occupations. It is equally true that many other occupations have contributed expert special writers to newspapers. In these days of specialization, newspaper publishers often reach into the ranks of other occupations to obtain men with sufficient background to write authoritatively in those fields.

Hanson Baldwin, military expert for *The New York Times*, is a graduate of Annapolis, and served as an officer in the Navy before settling down to a typewriter. Benjamin Fine, education editor of that same newspaper, has a doctorate in education from Columbia University and a background of teaching and educational administration. Max Lerner held a professorship in political science at Williams College and did much magazine writing on the side before he was invited to become a newspaper columnist for New York's *PM* and later for *The Compass*. The roster could continue. Added to it would be the names of others who write or have written for newspapers on occasion, from Harvard's Professor Sumner Schlichter to the late Professor Harold Laski of London University, both noted economists though of divergent opinions.

The point is that the critic or columnist on the professional publication did not walk in off the street unknown and get the big by-line job. He

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earned the right to it somewhere. Somewhere, too, he proved he could distinguish fact from fiction.

ANOTHER SOURCE OF EARLY COPY

Editors of the dailies welcome columns, criticisms, and special departments, for they provide copy that can be set early and locked up before the pressure of fast-breaking spot news demands the whole energy of mechanical and editorial personnel. This material is also feature material, but of a different sort from that described in Chapter 15. Like other features, special departments, criticism, and columns greatly aid in expediting make-up.

But this material is not used for its desirability as early copy alone. It provides variety and spice for readers. Good columnists and good critics can build circulation. Frequently, readers buy a certain newspaper only because they want to read one special writer.

Choose Writers with Care

Editors are often hesitant about hiring new columnists, critics, or special writers, for their material can be dangerous. A badly written, carelessly handled column or critical piece can cost dearly by turning staunch readers into determined enemies. On professional publications there is still another hazard in such material: the libel suit. Moreover, some conscientious editors begrudge turning over space to certain columnists of established popularity because the editors question the authority of these writers in the fields they have chosen for themselves or have been thrust into. As one big city editor has remarked, "Something must be wrong when many of the special writers on national and international affairs are, at bottom, little more than converted—and badly educated—sports writers."

Critics and columnists on the student publication do not have to be, indeed cannot be, outstanding authorities. Every special writer must begin somewhere to learn his trade. But the principle of fitness for the job applies to your publication as well as to any other. Special writers should be the best authorities available in your student community.

Control the Special Material

An examination of hundreds of student publications, from junior high school to college level discloses as a persistent defect one trend: too many columnists and too many columns. Conversations with faculty ad-

Verena Haefeli Reveals Two Loves: United States and Her Switzerland

When asked how she likes America, Verena Haefeli, exchange student here from Switzerland, replied enthusiastically, "I like it very much. But, of course, I like Switzerland, too!"

Questioned as to why she came to the United States, Verena explained that she had won a contest based on the topic, "The World We Want." Seventeen countries, participants in the Marshall Plan, were represented. One girl and one boy from each country were selected. Verena was the girl chosen from a large group of Swiss students.

After talking to Verena for a while, one comes to realize that she is little different from the average American girl. Her hobbies and interests are much the same as ours.

For instance, she is a good pianist. She loves to swim and ski. When asked about skiing in Switzerland, she replied, "It is very hard to find anyone who does not ski, as it is the national sport."

Verena also explained the differences in the school systems of the two countries. In Switzerland a student is required to take many more subjects. Verena herself has taken seven years of Latin, six years of French, and five years of English. She also has taken many years of math, German, science and history



Carol Connelly shows Verena Haefeli (right) what American homework is like. At the moment, however, they don't seem to mind it.

"However, we don't have any extra-curricular clubs and activities as you do," Verena injected. She believes such activities develop poise and self-confidence that the European student lacks sometimes.

In reply to the question of what impressed her most on the trip that she recently took over the United States, Verena answered seriously, "I was most impressed by the way all of the 36 students, including two American students, got along. It really proves that people from many different countries can get along together if they want to."

The Orange, White Plains (N. Y.) High School

Make-up editors welcome short interviews or personality features.

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visers and student editors, and examination of rejected copy, show that enough of this special material is offered at times to fill the entire edition.

If the aim is a well-balanced paper, and there should be little argument about this, such special material cannot be allowed to crowd out legitimate news and editorial comment. Whenever the choice between the two arises, the special material should be eliminated. Better still, such special material should be planned, guided, and controlled in advance so that it will not conflict with news or editorials.

THE READERSHIP TEST

In planning special material, the first consideration should be your readers' needs and tastes. For example, any of the critical departments you find in the metropolitan paper, or at least any criticism of the arts, can be fitted into your publication. This applies to everything from motion-picture criticism to a critical column on interpretive dancing. But the decision to use any column as a standard day-to-day or week-to-week feature should not be based on anything so vague as the desire to imitate another publication, or a feeling that you want to round out your paper. A better yardstick is:

1. Is there a need for this material?
2. Is anyone qualified to do the job?

Is the Material Needed?

It is not necessary to take an elaborate opinion poll of your readers to find the answer to the first question. Some material will immediately appear unnecessary. For instance, what sound reason could there be for running a regular drama column if your community lacks a theater for stage presentations and such productions are rare at school? Such a column would have to be a rewrite of someone else's eyewitness accounts printed elsewhere, or worse, would have to be strung together from the blurbs with which press agents flood the mails. Either way, the column would be wasted. It would be of little value or interest to your readers. It would be better to review the senior class play and the two or three other annual student productions in your regular news columns, and turn to other areas for regular critical departments.

What other areas? Books, movies, radio, and records, both classical and popular, provide immediate answer. Plenty of your readers are interested in these subjects, especially when they are presented from a local point

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of view. Any specialized activity taking place in your community, such as a continuing chess match or a bridge tournament, will supply material for criticism.

Is Anyone Qualified?

The second question was: "Is anyone qualified to do the job?" The answer to this will be found in the copy which is turned in. Perhaps space has been set aside for a critical column every week, the editor having been pleased with the first two or three pieces received. Then something happens to the writer, and the copy turned in is poor. What should be done?

If the writer cannot bring the copy up to par by rewriting, if the copy cannot be made acceptable by editing, and if the editor is unable to find someone else to fill the space, drop the column, at least for an issue or two. Perhaps the writer's copy will improve again. Frequently this happens to a writer: the first two or three pieces, carefully prepared and written with enthusiasm, are exactly right, and then the writer's enthusiasm wears off, not to be restored immediately. That happens to the best of writers, and quite often to columnists. In the meantime, it is better to drop the department and fill the space with good copy of another sort.

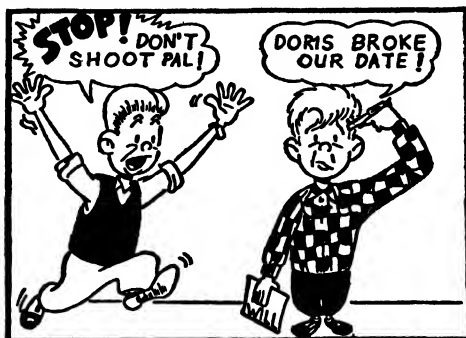
Actually, no standard critical column need be eliminated for lack of good material or because the writer failed to make a deadline. With proper planning, no one writer will be called upon to maintain the department, unless he is exceptional. Nor should the job be passed around from one writer to another for a last-minute job of space-filling.

If you are going to use a book column, a single member of the staff should be responsible for it. He may even be called the book editor. But the person who merits that appointment should consider himself properly as an editor. He may write some of the reviews or reports, but he will also assign others to other staff members or outsiders of literary taste. Part of his job is to see that there is always a backlog of good material on hand. Another part is to edit, even to rewrite, pieces turned in for the column.

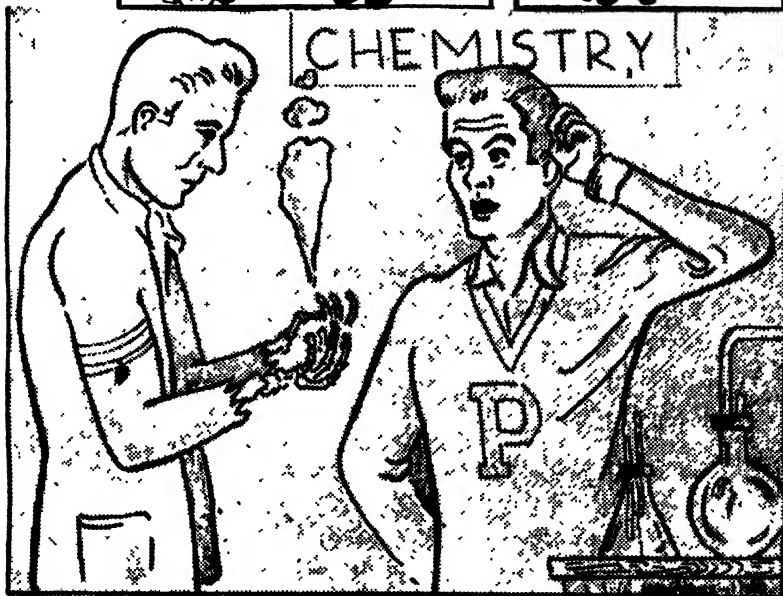
REPORTS AND REVIEWS

Each paper must establish its own critical standards. Initially, decide whether the column is to include *reports* or *reviews*. There is a difference in meaning between these two words as they are used in the newspaper business. The *report* is actually a sort of news story about the book, film,

Adam-ities



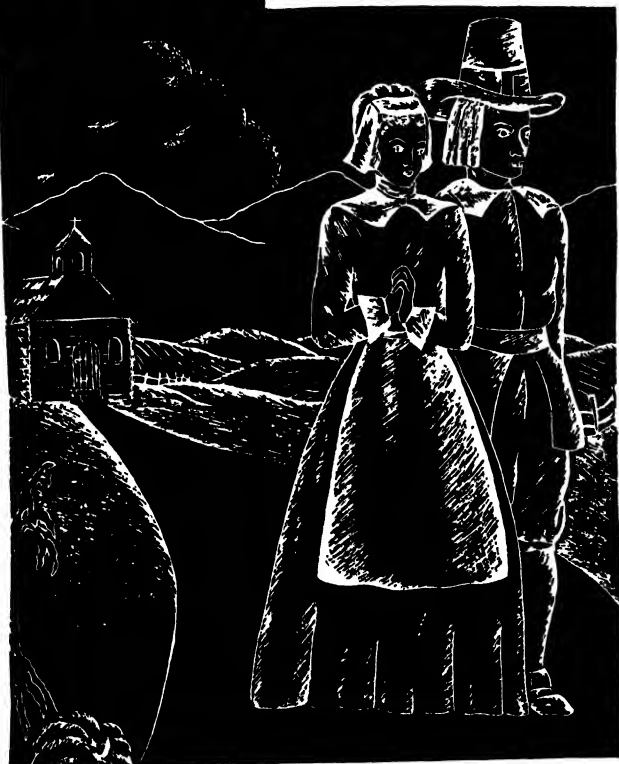
By Bob Blair



Top: John Adams Journal, John Adams High School, Cleveland, Ohio
 Bottom: Pasadena City College Chronicle, Pasadena, California



Top: *Hi-Pall* Cathedral High School, Denver, Colorado
 Bottom: *The Setonian*, Seton High School, Cincinnati, Ohio



Student art work will put life in inside pages. It also has the obvious advantage of being localized. Cartoons, like those opposite, add humor.

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or radio program under consideration. It tells what the book or film is about, whether it is a romance, comedy, farce, or personal history; who directed it, who wrote it, who produced it, who played in it. Though some hint of the writer's reaction to the work may be included in terms of his enjoyment of the story or characters, there is no real attempt to evaluate the work.

The *review*, on the other hand, covers all the facts about the work, as does the report, but goes deeper. It tells whether the book or film is good or bad. Because this is a matter of opinion, the writer of the review must establish and apply a standard of values, a standard of comparisons. In the light of these standards, he evaluates plot, characters, structure, story, and writing style, if the work is a novel; and if it is a motion picture, he adds to these considerations an estimate of the work of the director, the producer, the players, and the cameraman. Obviously the reviewer must have a wide background of reading, a wide background of knowledge of previous films, a wide background in whatever sort of activity he is criticizing.

See for yourself the differences between a review and a report by reading the following excerpts from two newspapers.

BOOKS IN THE NEWS

School of Experience Formed Newswoman

By WILLIAM B. RUGGLES

Agnes Underwood came up the hard way to figure as a star reporter and to become the city editor of the Los Angeles Evening Herald and Express. This is no conclusion of mine but a summing up by taking at face value what amounts to a sort of Mrs. Underwood autobiography, "Newspaperwoman."*

The title is, by the way, a little odd, because quite early in her book, Mrs. Underwood makes violently clear that she does not regard herself as a newspaperwoman. She contends that there is no such thing as a newspaperwoman or a newspaperman but just newspaper

reporters and that they are good or bad or indifferent, not according to sex but according to ability.

But that there is such a thing as a slant masculine or feminine in the newspaper game, Mrs. Underwood has to admit in her book. (Almost said "virile" book but admittedly that would be an inapplicable adjective for the opus of a gal who has just disclaimed masculinity in her job. Let's revise to make it "forceful." This book is all of that.) For the gal who became a city editor admits that the job makes tougher demands on a woman than on a man.

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Prof. Roscoe Ellard (then of Missouri, now of Columbia) told the same thing to some of Jack Hubbard's young journalists up at Denton a few years back. One of Ellard's St. Louis girl graduates had just remarked that a man could put in three days and nights on a tough assignment and report for work shaved but in his toil-worn clothes, while a woman is always expected to be spick and span. Mrs. Underwood makes much the same point.

Here's a gal who never learned to be a reporter in anything but the school of experience, an Alma Mater that perhaps gives the best reportorial degree. She had not had too much education. Her early experiences are a valuable lesson in humanity, good and bad. But she had tenacity and what she learned she kept. She had caught on to a minor job on a newspaper when she was sent one night to write about a wrestling match of which admittedly she knew nothing. But she did what a born reporter would do and too few aspirants do do. She went to the experts to learn what it was all about. And on the mere chance that she might have the same assignment again she got the patient wrestlers to explain their trade to her.

The same technique seems to have served her through the whole tough mill of newspapering in which she has learned to report everything reportable in any category. She minces no words telling about it and pulls no punches in her comments. And in review in her book passes the colorful and explosive story of the Los Angeles first page for several years back.

Mrs. Underwood learned early that a reporter survives on contacts and that news and breaks come through sources carefully cultivated. So she takes pride in having played fair with cops and criminals, with judges and lawyers, and in having won respect that obviously helped no end in co-operation.

Mrs. Underwood can not be accused of having written a great book. It is not recommended for the Pulitzer prize. But it is a hard hitting document that might serve as a good textbook in a school of journalism and should at least be required reading, especially for the badly so-called weaker sex.

On second thought, we'll reinsert "virile."

***NEWSPAPERWOMAN.** By Agnes Underwood. New York: Harper. \$3.50.

The Dallas Morning News



COME IN AND READ

By Jo Simmons



Partner All—Places All—
Miriam Kirkell and Irma Schaffnit.

This book fills the need for simple yet detailed instructions for folk dances of every sort. It contains appropriate illustrations and

diagrams by Deirdre Baird and lists of records suitable for each dance.

Rome and the Romans—
Grant Showerman.

Not a textbook, but written for the students of Roman life and his-

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tory, it describes perfectly the latest addition to Showerman's series of life in ancient times. The book is illustrated with photographs from the Ullman and Henry collection.

Voyages to the Moon—Marjorie Nicholson.

By using examples from literature, Miss Nicholson goes to the moon. Besides telling a fascinating story, she manages to give a picture of the influence of scientific thought on writers. It shows the relationships between the history of astronomy, literature, and aviation.

Merchant of Valor—Clarence Kelland.

The narration of the exciting change of young Peter Carew from a wool merchant of London to a knight in Louis XVII's court. His membership in the Black Bands of Giovanni de Medici brings him to the attention of Henry VIII of England, who then makes him an English Baronet. This is the story of the intrigue of the descendants of the fabulous Lorenzo de Medici.

A Touch of Parsley—May Worthington Eells.

Intrigued by enthusiastic talks of home economics work in a meat packing firm, Lucy Chapen decides to try her luck. Therein begins the tale. The book also includes many tasty recipes for those who like to experiment.

The Story of Sound—James Geralton.

What causes thunder? What makes the wind roar? How does a bat's natural radar work? All these and many other interesting questions are answered in simple non-technical language of the story of sound.

Cheaper by the Dozen—Frank Gilbreth, Jr. and Ernestine Gilbreth Carey.

The life and times of the Gilbreths was written by two people who should know. What happens when Mr. Gilbreth, an efficiency expert, decides to apply his methods to his home, delightfully narrated by one son and one daughter of the dozen children in the family.

The Scribbler, Spartanburg High School, Spartanburg, South Carolina

After you have read the preceding articles, sum up in your own words the main differences between reviewing a book and reporting on it.

WRITING CRITICISM

The reviewer is a critic. To realize this, consider another word, *criticism*. The *American College Dictionary* defines criticism as the "act of passing judgment as to the merits of anything." Mark the word "merits." Criticism is a process of considering good points as well as bad, and striking a balance between them, in order to arrive at a fair and just appraisal of the overall worth of the work at hand.

In writing about any public performance—and a book is as much a public performance as is a motion picture—you must first decide whether your treatment is to take the form of a report or a review. Since they are

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such different and distinct writing forms, switching from one to another within the framework of any given piece, or in the same column, is rarely graceful. The report is an objective, factual statement; the review is a subjective, critical analysis.

The stories about public performances which you read in most great metropolitan newspapers are reviews. In papers outside the great cities, most of these stories about films or concerts or books are reports. The reason for this difference is plain. The smaller paper rarely has anyone on the staff who specializes in writing criticism, and many editors feel that the unskilled hand only succeeds in offending advertisers or providing free advertising for them, neither of which is a true function of the critic.

Plan the Lead

In writing the report, apply the techniques of news writing. The organization of the report is much like that of any other news story. The lead can and probably should follow the five W's and the H. If the report is about a book, it should tell what the book is, where it was published and when (and, if you like, where it can be obtained), who wrote it, why it was written (what the writer is trying to say), and how it is written (what type of book it is, what period it concerns, what type of characters it presents). The same formula will apply to a play or a concert, a film or a radio program. Something of the content—the plot, or the ideas expressed, or the numbers performed—will be indicated, though not enough to destroy the interest or suspense for those who may decide to read the book or see the film or play.

The principal concern in this chapter, however, is with the review—in other words, with criticism. Because when well done it is one of the highest and most satisfying forms of writing, many writers inevitably want to try their hand at it.

The Critic Is Fair

Ideally, the critic feels a responsibility to his readers to tell them honestly whether he believes that what he is writing about is worth the readers' time and money. Nobody is happier than the conscientious reviewer when he finds a motion picture or a play or a book or a painting which he can praise without reservation.

Playwrights frequently complain that New York critics are unfair. They call into question the critics' education, intelligence, and background.

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They even claim that if the critics bludgeon a play, it is a guarantee that the play is a work of art; for, they claim, the New York critics praise nothing but plays they think will be commercially successful.

Nothing could be further from the truth. The record will show that the critics frequently praise a play which they admit will not be popular. They also sharply find fault with plays that are in the midst of a long, successful run. The history of the play *Abie's Irish Rose* is an example. By the critics who attended its opening performance this play was unanimously condemned as dull and unfunny. Nonetheless, it ran for five solid years on Broadway, was presented by road companies in theaters all over the United States for years more, and supported generations of actors. Periodically, during all this time, the first-night critics came back to view the play for further consideration. Again and again they repeated their first impression. They still contend that as a play it is worthless.

Two Rules Apply

How does the critic maintain his impartiality, as well as his critical standards? The art of criticism is too complex to be discussed in detail here, but two rules will help you in the beginning, and, indeed, as long as you write criticism:

1. Stay within your own limitations. No reviewer should undertake criticism of a work in a field in which he has no interest, or of which he has no knowledge.
2. Stay within the limitations of the subject. For example, if you are criticizing a stage play, be sure that you are aware of the limitations of the stage and do not let your criticism reflect your own preference for some broader medium such as the movies.

Compare the Comparable

The first duty of the critic is to try to determine how well the author succeeded in doing the job he set out to do, within the limits he accepted or imposed upon himself. Obviously, if he wrote a detective novel, he is not offering it as an attempt to solve a serious problem. If you are not content to criticize the novel as a detective story, you are not prepared to be fair to the author. Criticism is largely a comparative process. You establish the relative value of one work by comparing it with others in the same field. But compare the detective novel with other detective novels, not

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with *War and Peace*. In short, how can you measure tragedy by the yardstick of farce, or prose by the yardstick of poetry? How can you compare trees with stones, or architecture with chemistry?

Remember that there are standards of perfection within any art form. Some moviegoers are inclined to scorn the Western motion picture, yet one of the finest films of all times, *Stage Coach*, was a Western. Viewed from one level, at least, two of the greatest novels of our literary heritage, *Crime and Punishment* and *Les Misérables*, were detective stories. You may protest that *Stage Coach* was something more than a Western, *Crime and Punishment* something more than a detective novel. You are right, of course. This will give you something to think about for the rest of your life. Is it possible that the truly great work of art transcends the limitations of its art form, and that this transcendence is the surest mark of greatness? You will not want to decide today, or even this year. Great critics have wrestled with this question without achieving a final answer.

CRITICAL STANDARDS

Obviously you have seen Western motion pictures less satisfying than *Stage Coach*. How should you evaluate these pictures? Should you establish *Stage Coach* as your standard of perfection, and report that every Western which does not come up to that standard is inferior? Or should you establish in your own mind an idea of the average Western film, and compare any Western you see with that idea?

You will have to make your own choice. There are critics, and some with wide followings, who establish absolute perfection as their standard for comparison. Others, and there are more of them, compare the individual work of art with the usual or average work in its classification. In making your choice, however, be guided by a word of advice: Whatever the critic's standards, most readers turn to his copy to be advised whether *they* will like a specific work of art, play, film, book, statue, concert, program of dances, or opera. If you accept absolute perfection as your standard, few but the most fastidious and sophisticated readers will seek out your criticism. Those who look for entertainment do not necessarily look for perfection, but for a means of amusement, a pleasant way of passing time. That is why the criticism of motion pictures in daily papers, whose critics see their duty as honestly telling readers whether they will like a film, and why, is often preferred to the criticism in *The New*

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Yorker, whose reviewers appear to look upon the motion picture as an inferior art, hardly worth the time of an intelligent adult. This despite the fact that the criticism in *The New Yorker* is invariably as literate, discerning, and witty as any to be found.

Space does not allow a detailed analysis of criticism for every art form. However, as one example, suppose that you are reviewing a Western film. First of all, you have decided to view it as a film, and above all, as a Western film. It is one of a long line of photoplays of similar pattern, a line which extends far into the past and which will probably extend far into the future. Ask yourself questions about it: What is unusual about it? What can you say about the scenery, photography, plot, casting, individual actors, dialogue, direction, costumes, musical background, lighting effects? How does the star's performance in this picture compare with his previous performances? Is there a minor player who is so good that he steals the picture?

The review of a stage play can be handled within the framework of the questions posed above. You will have to allow, of course, for the technical differences in presentation. The eye of the camera can take in much more space, many more scenes, than can be shown within the dimensions of the stage. A musical performance is another art and requires another treatment, but the questions you will want to ask yourself about it will be essentially the same, adapted, of course, to that form. Emphasis here is on the suitability of the program to the particular audience, the interpretation by the players and singers, collectively and individually, of the composer's work, and, unless the work is too well known to bear further discussion, the music, the composer's original intent, and the success of execution.

In writing of a book, or painting, or piece of sculpture, you will want to ask similar questions, again adjusted to the particular art form. Always remember to compare your subject only with what is truly comparable, and to write only of subjects you understand and appreciate.

CLEAR, CONCISE, AND ACCURATE

Although some critics are said to live by phrase, no critic long outlives the basic soundness of his judgments. The successful critic's primary concerns are fairness, honesty, and knowledge of his field. Mere writing skill does not make a critic, and lack of it will not destroy him. Some of the soundest criticism has been delivered by people who never aspired to the

Topics of The Times

A day in the country is not limited to the summer, although it is good then, nor in the autumn, when it is equally good. Being what it is, it dismisses the season as being without importance, although of necessity it must pay at least some slight attention to the weather. Nor is the day in the country limited only to those who live in the largest of cities and who, on a bright sunny morning, leave the tall buildings and hard pavements for the soft, flower-scattered meadow. The country always is just a step away from whatever place happens to be the routine one for all days other than the one spent in the country.

The country lies just outside the large city, the town, the village and the hamlet, and even just outside the country, itself. From a lonely farm, which to urban visitors might appear as the living definition of country, the true country seems to be that of the next township, and to spend a day there is as satisfactory as departing New York for the farming lands of Jersey. To the urban visitor, the country of the next township is distinguishable only because of a faint line on the map, but to those who spend that important day there, it is as unlike home as the Arctic is from the Equator. It is not so much that the grass seems greener, which is a cynical saying at best, and unworthy, but rather that the grass is just a little different. It could be no less than that, of course, for it is a part of the day in the country.

The New York Times

The *New York Times* avoids the temptation to gossip by devoting "Topics" column to light, pleasant writing about nature and the seasons, background information on news subjects, occasionally humorous comment on the passing scene.

JOURNALISM AND THE STUDENT PUBLICATION

role of professional critic. The organization of the critical piece is not sufficiently different from the organization of the formal or informal essay—forms which presumably you have studied in classes in English composition—to require special attention. Your primary job is to say what you mean as simply, clearly, and briefly as you can.

Brevity, of course, is always to be desired, and particularly so in the newspaper business, where every word costs money. No piece was ever improved by padding. Keep your writing lean and muscular. This advice is particularly appropriate to the criticism of a bad performance. Some critics, particularly beginners, seem to feel that the object of criticism is to point out the faults of the work in question. We quoted *The American College Dictionary* definition of "criticism" as passing judgment on the merits of a given work. True critics always concern themselves with the merits of a work of art. A bad piece of work does not need to be discussed in detail. Perhaps the kindest treatment of a bad picture or play or book is the quick, sharp surgery of wit. The one-line witticism can become a classic. The late Alexander Woollcott, himself a critic noted for his wit, recorded a number of these in a piece called "Capsule Criticism." One, written by Eugene Field, about a now-forgotten actor's interpretation of *King Lear*, read: "Mr. Clarke played the King all evening as though under constant fear that someone else was about to play the Ace." Another by Field, about another actor in another play, was: "So-and-so played Hamlet last night at the Tabor Grand. He played it till one o'clock."

Wit, of course, is always dangerous. Be sure that what passes for wit in

Blue and White, Theodore Roosevelt Junior High School, Altoona, Pennsylvania
The Evanstonian, Evanston Township High School, Evanston, Illinois
The Indian, Eastern High School, Detroit, Michigan

Three student publications find three other answers to the gossip column. In "Teddy Tells," columnists of Theodore Roosevelt Junior High School's *Blue and White* dig up little-known but interesting facts about faculty and student body. The "Judy" column of *The Evanstonian* features short and timely anecdotes. "Tepee Topics" is *The Indian's* potpourri of anecdotes and brief news items. Columns like these, which stay well away from the dusty beaten path of gossip and student crushes, take planning and expert writing. Because they are about people, their readership is wide. ➤



Teddy Tells

by T. R.



Robert Holland, 7-8, is related to Walt Disney, famous cartoonist.

had a
bert, who
George
xhibited
of this

Tepee Topics

By Marian Denney

THE INDIAN STAFF extends sympathy to Jane Roosevelt on the recent death of her father. The sudden death of Helene K. V. has left many of her friends at Eastern bereaved. Helene was the Arrow editor before she graduated in June 1945.

Miss Helen Walters, now a teacher in the Keith junior high school, designed the flag which is carried by the school band.

Karl Ross, 8-12, is the first in Roosevelt to play the oboe school's band.

John Powley, 8-4, had a great grandfather who was cousin to Andrew Jackson, President of the United States.

James Rosenall, who was responsible for the printing of the book "The Roosevelt Legacy," a second cousin of Mildred 7-5 and Leo Leopold, 8-8, enall knows all of the Roosevelt family and has lived in Hyde Park for a number of years.

Barbara Handmaker, 7-9, is a distant cousin of the singer and movie star, Carmen Miranda.

Parkley, Vice President of

July

"CELERY STALKS AT MIDNIGHT . . ."

A FEMININE biology student, gazing at a piece of celery through the microscope, called out to the teacher, "Oh look, there are the muscular bundles."

"Can't you think of anything but boys?" asked the teacher.

a second cousin of

9-13.

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your paper really is humorous, and not just ill-tempered. The true wits are rare, and the ill-tempered are many.

COLUMN IDEAS ARE PLENTIFUL

The Gossip Column

Another danger area for the student paper, or any other paper, is gossip. The basic appeal of the gossip columnist is that he writes about people. The quarrel with many of them is with *what* they write about people, the kind of gossip they purvey. A columnist wants to write about people, but he should avoid offending them. He can write to please the people he writes about, to please the readers, and offend nobody. There is absolutely no reason why columnists should offend either readers or the people they write about. Items which hurt people are easy to write, but almost impossible to retract, correct, or repair. Remember that the people you write about have no sure way of replying to you, except in private. Writing an unnecessarily offensive item—and most offensive items are unnecessary—is like hitting a man who cannot defend himself.

Repair the Damage

One way to relieve the pain of an individual who has been injured, of course, is to print his letter in the "Letters to the Editor" column. This sort of column, incidentally, composed of all sorts of letters received by the editors, is not only a valuable space-filler, but it also gives readers a sense of belonging to the paper, of helping to put it out. It can be used to correct errors, apologize for slights or hurts, sponsor worthy causes, or help the readers to inquire for information the staff cannot supply—in short, to answer readers' needs.

HARMLESS GOSSIP

The question, however, is how to write a column about people—a gossip column—without offending readers or the people you write about. Here are some answers:

Keep your ear tuned for witty or well-phrased remarks in any conversation. They are always good for a paragraph. So are odd and random bits of information about members of the faculty or fellow students. Not

WRITING THE FEATURE

ugly or offensive gossip, but items like this: Here is a senior who has visited 46 of the 48 states. Here is another who has made unusual vacation plans, perhaps a trip to Europe on a freighter. Another has an unusual hobby, or has made good despite handicaps.

Winter sports preferences, fall week-end activities, an unusual method of taking notes in class, or an unusual memory that requires no notes, a taste for striking neckties—all these make interesting copy. Personal preferences in little things that differentiate people from the mass always interest readers. And they remember them. Most readers know that James Farley was once postmaster general of the United States. Many readers also remember that Jim Farley could be introduced to a group of people, meet one of them later, and call him instantly by name. Some remember that he habitually used green ink.

Small Items Build Big Columns

Minor awards or recognitions that would not ordinarily appear in the news columns—as when a girl answers the \$12 jackpot question on the local radio-telephone quiz, or a classmate takes part in a local church pageant—can be used in the column. Once you start looking for items, you will find plenty of them. Friends will begin to stop you on the street to offer suggestions.

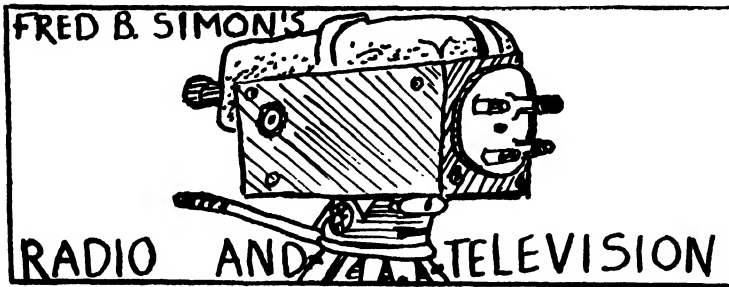
The short-interview piece can provide a whole series of interesting columns; so, too, can the opinion poll on an important local issue. Some student publications make a specialty of these.

One area is wide open to the student columnist: picking up, for special comment, odd items in the general news. It is not a news digest, but a collection of the odd, the striking, and the unusual, buried frequently on the back pages of many papers. A student view of a big national story can fit in here.

Special interests provide reasons for other columns: television, hobbies, sports, class activities, club news, fashions, manners, and even study hints. The way to test these special-interest columns is to use one of them for an issue or two and note the reader response.

In the following radio and television column from a student paper, notice how easily the writer keeps the tone informal. How would you characterize the style of this piece? Do you think the use of statistics adds to its interest?

JOURNALISM AND THE STUDENT PUBLICATION



YOU'RE ON THE AIR!

"A Date With Judy," which was recently taken off the air, will be back on soon if recent rumors are correct. If you remember, Louise Erickson plays the roll of Judy on the air. While we're on the subject, we Parkers will have a chance to see the play, "A Date With Judy," sometime next month. A major radio-television firm has a new idea. A little device which will convert a radio into a television set when attached. Mrs. Walter Hanes, one of the directors of the Highland Park PTA, will be on the air this afternoon from Lansing.

TAKE A BOW

Highland Park day is coming up on WWJ radio show "Cinderella Weekend." This gives some Parker a chance to spend a week-end in New York.

FREQUENCY MODULATION EXPLAINED—I HOPE

Every major radio station in Detroit and almost all of the small ones are signing their call letter by adding the words AM and FM. What FM is, is a question that all of us do not understand. But here in simple English is the answer. It is an outstanding type of broadcasting which cuts off all static and the absence of background noises. It has high fidelity of tone

and 'taint nothing like it for receiving fine music. It is taken in on the high frequency band which means that in most cases you need a special radio. However, most new radios pick up FM broadcasts because of the new band put on them before they are sold. You can buy adapters which can be attached to regular radios and they sell for as low as \$15.00. A certain radio company puts out an FM radio for twenty-five smackers.

FIGURES—FIGURES

The New York World Telegram has just published some figures concerning radio and television that I thought would be of great interest. In the USA there is a total of 75,000,000 radios. In the world there are some 116,000,000 sets. Some 75,000 TV sets in the United States. These figures give you some idea of what radio is and what it does as it plays a part in the shaping of the world. Some day and not in the too long future we will find Television doing the same thing.

TALKING ABOUT THE POWER OF RADIO

That radio station up in upper Michigan that tried to find out if anybody was listening last week went about it the hard way. Seems a circus train was in town. Well,

WRITING THE FEATURE

the announcer told the people about this and then a little later on interrupted a program to let everyone know that the animals were escaping. People closed up	shop, locked up doors, schools were closed and the station was fined by the FCC and taken into court. "Taint no way to find out if people are listening, said the judge.
---	--

*The Spectator, Highland Park High School,
Highland Park, Michigan*

Columns May Alternate

Several columns may run alternately in the same space. One week there may be a campus chatter column, the next a column for collectors and hobbyists, the next a column of jokes, anecdotes, and rhymes. An exchange editor might turn in an occasional column of the best material from other school papers, run under some such head as: "On Other Campuses."

Then there is the combination column which daily papers often run. Here each reporter on the staff contributes a short item or two on something which has struck his fancy. This type of column is readily adapted to your paper. The staff members belong to different classes, have different courses of study, different friends. If they all contribute, such a campus chatter column could represent the whole school and thus have the widest possible reader appeal.

Some editors feel that the best way to test the readership of a column, or a comic strip, or any other feature, is to drop it for several issues. If they receive no complaints and the circulation holds up, they conclude that the feature has not been pulling its weight and they count themselves well off without it. Some such method can be adapted to your own publication. Remember, too, that the column should never be allowed to crowd out the news. Nor should it serve to fill holes left open by a staff of lazy reporters. The news always comes first.

COLUMNISTS NEED FACTS

The columnist is always a reporter. When he becomes an editorialist, and places opinion before fact, he stands in danger of losing his audience. The best columnists remember that they are reporters, and hence tied to facts.

Two widely known columnists started out as sports commentators, in which roles they turned out some of the most readable and entertaining copy in newspaper history. They became highly popular; they earned huge salaries. Their publishers promoted them to the role of commenta-

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tors on national and international affairs, and sold their production on a syndicate basis to hundreds of daily newspapers throughout the country. Their salaries increased. Their readers numbered millions, but the audience had changed. No longer were they writing for the relatively small coterie of sports lovers, but for a wide group of general readers, many of whom had special knowledge by which to gauge the truth of their remarks, and the bias of their opinions. As readers increased, so did their enemies.

When Facts Were Lacking

In the lobby of the Palace Hotel in San Francisco, during the first United Nations Conference in 1945, one of these men stood talking with another newspaperman. They knew each other pretty well, and the commentator spoke freely. "I don't know why they sent me out here to cover this," he said, "I don't know what's going on." Then he proceeded to explain that he knew little of reporting, anyway, outside of sports. He said he had had no real training for this kind of job. He had never served the apprenticeship of the city room, the city hall, the state house, Congress—the long hard training which is behind the most successful and respected political writers.

The newspaperman knew all this; he knew, too, that because of this weakness in investigative experience the commentator was constantly being taken in by people who had an ax to grind, who used him as a sounding board for their prejudices. They were the ones, not the commentator, who made his enemies for him. But there was one thing more. The commentator wrote about everything as though it were a sport, and a rough professional sport at that. He was beginning to learn, but probably too late, that his adjectives might have been uproariously funny when applied to professional wrestling or boxing and some athletes, but when applied to people who were wrestling with problems of labor or management they were unfunny at least, and libelous at worst.

This Columnist Failed

As he and the newspaperman parted at that San Francisco meeting, he said, "I'm a failure. It isn't enough to be able to write fancy words and fancy phrases. You have to have something to write about. That means you have to have facts. I don't know how to get the facts about anything—except sports."

WRITING THE FEATURE

This is a confession that would be unimportant except for the importance of the man who made it. It is a confession that he should have made not to his friend, but to his readers. Without this sort of confession, columnists who know their weaknesses and inabilities and refuse to admit them to readers are cowards and cheats.

EXERCISES

Part I—Individual Assignments

1. Go through several copies of your local daily or weekly newspaper to find one example each of a report or a review of the following: *a)* a book, *b)* a play or motion picture, *c)* a concert, or musical recital *d)* an exhibition of arts or crafts. Paste the clippings, as in preceding exercises, on individual sheets of paper. Read each clipping carefully to determine whether it is a report or a review. Label it. State briefly the characteristics of each piece which led you to classify it as either a report or a review.

Note: The reason you are asked to examine several copies of the paper for this material is that many papers do not carry reports and reviews as regular day-to-day features, but only periodically. You will find the discussion of the essential differences between these two forms of writing, and the illustrations in this chapter, a help in making your identifications.

2. Write a 200-word *report* on a book you have read recently.
3. Write a 500-word *review* of the same book.
4. Attend a motion picture performance and write a 200-word report.
5. Write a 500-word review of the same performance.

Note: If time and facilities permit, these exercises may be continued to cover a stage play, a concert, a recital, an art exhibition, and so on.

6. For practice in writing a column, do the following:
 - A. Each day for the next seven days, write a brief topical comment about some interesting or amusing example of a person's behavior. *Note:* You may find that some subjects warrant several paragraphs, while others warrant only a single sentence.
 - B. In similar fashion, write a brief comment each day for the next seven days about something you observe in the ordinary course of your day's activities. This exercise requires a discerning eye, and an active use of the imagination. *Suggestions:* On one day, an unusual display in a store might strike your fancy. This might lead to a short dissertation on displays in general, or a comment on facial expressions of people who stop to examine the display. Another day's subject might be a traffic jam and a comment on the skill of the police in untangling it, or on the different

JOURNALISM AND THE STUDENT PUBLICATION

emotions (annoyance, frustration, good humor) of the motorists caught in it. Another day's high spot might be an unusual phrase encountered in your reading, and why it struck you so forcibly. Still other observations might concern the color contrasts in the crowd attending the football game, a particularly effective presentation of a subject by one of your teachers.

Part II—Class Discussion

1. The reviews and reports submitted by students in the performance of Exercises 2, 3, 4, and 5 of Part I may be read by the instructor for discussion and criticism by the class. In reading these papers, the instructor may prefer not to identify the writer by name to save embarrassment.

2. The notes presented by students in the performance of Exercise 6, Part I, may also be read in class by the instructor. Their suitability for inclusion in a column may be discussed, and the best comments thus chosen may be offered to the editors of the student paper for publication as a column.

3. What are the differences between a report and a review?

4. Does our student paper devote enough space to book reviews, to motion picture reviews, to radio reviews and so on? Does it devote too much space?

5. What of the columns in the student paper? Are they really interesting, or are they sometimes used chiefly to fill space. What improvements could be suggested? Are we devoting too much space to gossip columns, and if so what sort of commentary should supplant this material.

Note: For these last three exercises, each student should make a careful examination of several issues of the student paper, and base his comments on reference to specific material which he has observed.

The Role of Advertising

Advertising Means More Than Income

THE obvious reason newspapers carry advertising is to make money. But there is another important reason: Advertising is news.

Many people buy newspapers primarily for the advertising they contain. Particularly is this true of retail advertising, department store and food store advertising, which many women scan carefully for news of bargains.

Advertising, then, can add to the newsworthiness of any publication, including the student paper.

Since a newspaper is a business, survival depends on a source of income which balances expenses and leaves a margin of profit. Advertising is the primary source of income. The subscription rate in most cases hardly pays the cost of paper, to say nothing of the cost of gathering and writing the news, setting the type, printing, and the many other operations which go into producing the modern publication.

ADVERTISING AND CENSORSHIP

Some critics of the press have claimed that selling advertising space endangers objectivity in handling the news and in commenting on it editorially. They have attempted to trace instances in which stories have been *killed* (kept out of print) or colored to favor big advertisers.

The Newspaper Sells Space

If such instances exist, they are far from common. Newspaper publishers and editors generally draw a rigid line between the editorial departments and the business departments, of which the advertising department is a branch. The advertiser does not buy the whole paper and its editorial policy when he buys an advertisement. He buys only a certain amount of the commodity which the paper has for sale—white space, or space in the

JOURNALISM AND THE STUDENT PUBLICATION

paper not occupied by news, editorials, or features. In this space the advertiser offers his message to the public. But even here controls exist. Most newspapers and other publications keep a sharp editorial eye on the copy and illustrations for all ads. They must, because a paper can be held responsible for violations of federal and state laws and city and town ordinances. For instance, there are the libel laws, and the laws and ordinances against the promotion of gambling, particularly lotteries. Postal regulations bar from the mails certain other types of material, primarily the immoral and the obscene. Penalties for violations can be severe. Thus the paper must retain the right to protect itself by passing judgment on the fitness of any advertising copy offered.

Some Space Is Not for Sale

Although the advertiser may specify page and position for his advertisement, usually on the payment of an extra rate, most papers limit this practice, too. Many newspapers refuse to sell advertising on certain pages, especially page 1 and the editorial page. They consider page 1 and the editorial page as space which should be reserved exclusively for the general reader, and thus be devoted to news and comment.

Most papers also refuse to accept ads of certain freak dimensions, or to permit freak positioning on the page. Freak dimensions or freak positioning of advertising can cause enormous mechanical difficulties. Composing room processes may be slowed down in the setting up of such ads, and page make-up can be thrown off completely in the attempt to accommodate them.

These rules spring from many years of experience. Newspapermen have learned that once they start selling space on page 1 and the editorial page, it is hard to control the amount of space sold. Advertisers may insist on buying space on those pages regardless of the extra cost. This could result in those pages turning out to be chiefly advertising, with little to offer the reader who seeks news or editorials.

In some countries, such as England, papers traditionally run their classified advertising on the first several pages of the paper, including page 1,

The coöperative advertising page is a fruitful source of revenue. Overworking the device, however, will lead to advertiser resistance. Give the advertisers a good reason for spending their money. This idea clicked.➤

Cancer May Not Be Malignant If Treated In Earliest Stages

What is cancer? It is a disease which is spread by cells which are called malignant cells. These cells are found in the blood and in the lymphatic system. They are found in the early stages of cancer, and they are found in the late stages of cancer.

May be cured of about the disease by treating it in the early stages. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

The danger of cancer is that it is a disease which is spread by cells which are called malignant cells. These cells are found in the blood and in the lymphatic system.

There are two main types of cancer. One is called carcinoma, and the other is called sarcoma. Carcinoma is a cancer which is found in the epithelial cells, and sarcoma is a cancer which is found in the connective tissue.

Country Will Focus Attention On Control Of Mouth Diseases

Deaths from other types of diseases are beginning to decline in the United States. This is due to the fact that the country is focusing its attention on the control of mouth diseases.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Washington's, Sec Capital Of U.S., Also Some Of New York

The group will meet in the city of Washington, D.C. The group will meet in the city of Washington, D.C. The group will meet in the city of Washington, D.C.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

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Underclassmen Count Points As G. A. A. Tumbling Ends

Tumbling ended this week as the G. A. A. Tumbling team finished their season. The team was composed of underclassmen, and they were very successful in their performances.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

College Offers Awards To Students

The college offers awards to students who are successful in their studies. These awards are given to students who are successful in their studies, and they are given to students who are successful in their studies.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

Tepee Grads To Attend Noted California School

Tepee graduates are going to attend a noted California school. This school is one of the best in the state, and it is one of the best in the state.

Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

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Early treatment is the key to the cure of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer. It is found in the early stages of cancer, and it is found in the late stages of cancer.

"TAKE IT EASY"
It only takes
A MOMENT
IN ONE!



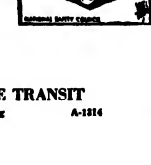
FORT WAYNE TRANSIT
Purdue University Building
A-1214

MESSERSCHMIDT GROCERY
1140 Lake
A-9110

TRI-STATE ROOFING
1717 South Calhoun
B-1215

ROUSSEAU BROS.
201 Fifth Street
A-2133

"TAKE IT EASY"
CONVERTIBLE
MODEL FOR
TODAY'S
SPEEDERS



TROY LAUNDRY
1225 South Calhoun
A-9200

D. O. McCOMB & SONS
1107 Delaware Ave.
A-4392

CITY CARRIAGE WORKS
705 East Washington
A-9155

BENDIX BRAKE SERVICE
2001 South Calhoun
B-1231



"TAKE IT EASY"
THE TIN CAN
DRIVE IS ON!

BROUWER'S 24-Hr. SERVICE
FIRESTONE DEALER STORE
A-6023

ACE AUTO PARTS, Inc.
Miller Road
B-4189

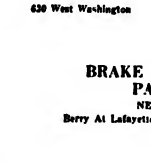
AUTO INN GARAGE
630 West Washington
A-8304



"TAKE IT EASY"
I CAN'T BE
A CARPO DRIVER
IF I CAN'T
DRIVE A CAR

"TAKE IT EASY"
I CAN'T BE
A CARPO DRIVER
IF I CAN'T
DRIVE A CAR

**BRAKE MATERIALS &
PARTS CO.**
NEW ADDRESS
Berry At Lafayette
A-2100

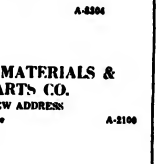


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SKATING
is a sport of Health
and Enjoyment
Book a date for Your
Club Skating Party
at
BELL'S RINK
30-24 East of Fort Wayne



"TAKE IT EASY"
I CAN'T BE
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IF I CAN'T
DRIVE A CAR

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rather than at the end, as do American papers. Instead of using their front pages for display headlines, British papers print sheets which contain nothing but large headlines in heavy type and have these sheets prominently displayed on newsstands. Some American newspapers do sell front-page and editorial-page display advertising space: for example, those in Boston. There, the rate for page 1 may run four to six times the rate for run-of-the-paper space; that is, for inside pages where the advertiser makes no attempt to specify either the page or the position of the ad.

Freak Dimensions Are Seldom Run

An example of the freak dimension advertisement would be one running eight columns wide and one inch deep; freak positioning would place it across the top of the page. Another freak would be an ad half a column wide running the full depth of the page. All sorts of variations can be imagined, and were, in the early days by advertisers who competed endlessly to devise attention-getting shapes and positions before papers began to exert control over advertisements. In addition to increasing the costs of setting and delaying the composing-room operations, these freak ads also destroyed the readability of the page by making it a jumble of shapes, sizes, and positions.

Some papers in the country still accept freak advertisements and permit the advertiser to specify a freak position. Generally, however, these are smaller papers whose publishers seem to feel they must make many concessions to keep up their volume of advertising space sales.

Ethical Controls Apply

Most newspapers exercise other controls over advertising. Some individual publishers refuse patent-medicine advertising altogether; others refuse tobacco and liquor advertising, and for many years advertisers themselves have been attempting to control advertising claims through their own associations.

Today, advertisers generally have come to agree with newspaper editors that the newspaper must preserve its news columns from advertiser control for the advertiser's own good. A request from an advertiser to suppress or alter a story is a comparative rarity. The history of what once happened in such a situation will demonstrate why advertisers rarely ask for control of news columns.

THE ROLE OF ADVERTISING

Killing for Advertisers?

Some years ago, an advertiser came into the city room of a famous newspaper with a request that a certain story be killed. The editor knew the man as a buyer of large amounts of advertising space. Calmly, the editor opened the drawer of his desk and brought out a copy of the paper from several years back. On the front page was a picture of the man who was then publisher of the paper, under arrest for drunken driving.

"You will note," said the editor, pointing to the size of the head on the cut and the story, "that this received a display equal to its importance. We judged it to warrant such display because the publisher of a newspaper of the size and reputation of this one is an important man. His actions are of interest to the community not only because he is a big man, but because, by reason of being a newspaper publisher, he ought to set an example of right conduct to the people who have entrusted him with their right of a free press."

The editor continued: "There's another thing about this matter. We're a newspaper, in the business of printing news, not suppressing it. We have an unwritten contract with our readers to supply them with the news in return for their money. If we didn't give them all the news we possibly could, we'd be cheating them, wouldn't we? Don't think they wouldn't know it. News would get out one way or another, whether we printed it or not. They'd know then we were cheats. They'd stop buying the paper. Circulation would fall off. Without reputation and without circulation we'd be worthless to you as an advertiser. You wouldn't want to spend your money for advertising with us. In fact, you'd be a fool to do so."

The advertiser got the point. He started to leave abruptly, but turned when he reached the door to come back and shake the editor's hand. "Mr. Editor," he said, "in those few words, you have given me a valuable lesson in the fundamentals of economics. Furthermore, I think that young man of mine ought to be taught a lesson, too—if not in economics, then in self-restraint."

The editor ran the story. The man continued to run his customary advertising.

Newspapers Fight Censorship

The editor might have added that to permit the advertiser to exercise editorial judgment over that story, or any other, would have been to sub-

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mit to censorship. If newspapers admit a censor of any sort, they cease to provide a free press in the accepted sense of our constitutional guarantees. Thus, the good newspaper shop follows the philosophy that the advertiser is entitled, within the limits of law and good taste, to control only what shall appear in the amount of space which he buys and for which he pays the established space rates.

Censorship, then, does not mean government control only. Censorship is any tampering with a story, before it appears, by someone other than the editors. The publisher, under our system, is free to print what he wishes, aside from special cases like those affecting public security or the national defense in time of war. He then stands responsible for what he *has* printed, and may be called upon to justify in a court of law any story he has published.

ADLESS NEWSPAPERS

A number of times attempts have been made to publish newspapers without advertising, in order to guarantee objectivity in the handling of news and opinion. Some of these papers have survived for fairly long periods, but always a subsidy has been required to keep them going. The subscription price has failed to meet expenses. One of the latest of these was New York's *PM*, which ran for about five years—always at a loss, except for a short period during World War II when circulation rose high enough to meet running expenses. Finally, in an attempt to save the paper, its columns were thrown open to advertisers; but that move came too late. After changing hands and running for a few months under new management and a new name, the paper suspended publication. The original sponsor, Marshall Field, III, put several million dollars into the venture.

Some have commented that the subsidized newspaper is no more free, potentially, than the paper which sells advertising. They point out that such papers are subject to influence by the individual or organization which pays the bills.

Others point out that the free newspaper, as we know it in this country, came into being only when the income from advertising began to meet expenses. In Colonial times, throughout the Revolutionary period, and even up until the mid-1830's, when the first penny dailies came into being, papers were customarily founded to further political causes. Many a paper was subsidized by a political party or candidate, and objectivity in news treatment was a rarity.

THE ROLE OF ADVERTISING

DECIDING WHETHER TO SELL ADVERTISING

Two inevitable questions arise in connection with the student paper:

1. Should we carry advertising?
2. What should we charge for it?

Most student newspapers have been compelled to answer the first question in the affirmative, for they support themselves entirely through the sale of advertising plus whatever can be netted from subscriptions. Some college newspapers, faced with much the same problem, have earned enough not only to pay their own way, but also to pay fair salaries to their staffs. A few student publications have been able, over a period of years, to buy and equip their own newspaper plants with profits that have accumulated.

Others with generous operating budgets from the school funds have answered the advertising question in the negative. They seem to feel that:

1. They will lose some of their independence if they sell advertising.
2. There is something too crassly commercial in selling advertising in a paper of this type.
3. Their space is not really worth the advertiser's dollar and that to ask him to place an advertisement is to ask him for charity.

The loss-of-independence-through-advertising argument, as demonstrated in the discussion of the daily paper earlier in the chapter, is pretty far-fetched. Applied to the student paper, it is even more so. Perhaps it is enough to point out that the student paper rarely if ever enters controversial areas of news where advertiser pressure might conceivably apply. The principal area of coverage is the school community. It would be a rare circumstance in which an advertiser would be aroused enough about a matter affecting primarily the school community to attempt to exert pressure on the school paper.

Useful Skills Are Learned

As for the fear of "crass commercialism," call it "crass" to go after advertising or call it by whatever other hard name you choose; the fact remains that by refusal to solicit advertising, the school publication bars its workers from excellent practice which may benefit them in later life. Besides contributing to the support of the paper, the advertising workers learn something about:

1. Advertising copy and layout

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2. Keeping business accounts

3. Other businesses with which they become acquainted while soliciting advertising

Many young men, trained in advertising procedures on high school publications, have been able to supplement their income in college by working on publications or handling advertising for local merchants. Recently a young man put himself through college by running an advertising agency on the side, drawing on his experience as business manager of his high school yearbook. Less than ten years out of college, he became advertising manager of a national magazine.

Another advantage, less easily recognized, may be gained by student work in advertising. This is the valuable experience of meeting people, an important part of a broad education.

Charity or Service?

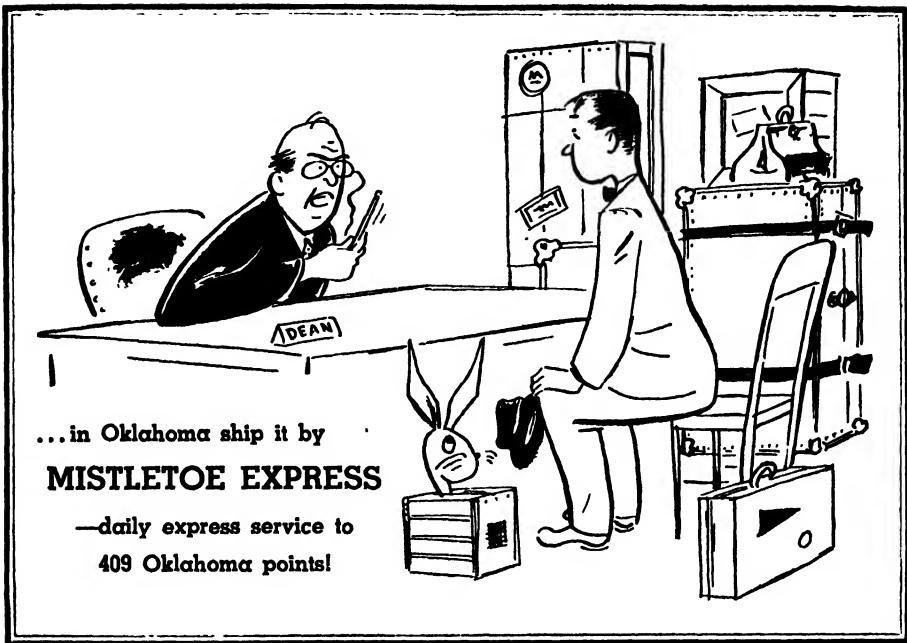
The argument that selling advertising in the student paper is asking for charity sounds more impressive than it should. You have a specialized circulation of students, teachers, and parents who represent a considerable buying power for all sorts of goods and services from clothing to haircuts. Actually, that is all *any* publication has to offer an advertiser, a circulation which will reach potential buyers. Yours is a special circulation, true; but if advertisers were not eager to reach it, daily papers would be less likely to feature teen-age and school pages in their regular and week-end editions. What, then, is there to be ashamed of? You have something to offer which is worth the advertiser's money. Why be afraid to ask him to pay for it?

Finally, as pointed out in the beginning of this chapter, advertising is news to many of your readers. You are providing a reader service by printing advertising.

GETTING THE ACCOUNTS

If your paper is to sell advertising, the next question is where to sell it. All local businesses which advertise in the columns of other local publications—the daily paper, for example—are possibilities. So, too, are other businesses which may advertise nowhere else but in your paper, since they offer goods or services more or less exclusively for students and teachers. The drug store across the street from the school might be one

THE ROLE OF ADVERTISING



Lively advertisements attract attention. This one from the Sooner Yearbook, University of Oklahoma, brings the student into the picture.

such business. Some national advertisers furnish possibilities, but it is almost impossible to approach them directly; usually they are approachable only through agencies.

Primarily, the student advertising salesman will concern himself with local prospects, or *accounts*, as all advertisers are called in the parlance of publishing. He has something to sell. He should approach accounts on a sales basis if he approaches them at all. If he were to argue that your paper needs support, and that local merchants should support it as a "worthy cause," he *would* be asking for charity. But what he has to sell is worth buying; he is not asking for something for nothing. In soliciting accounts, stress your specialized circulation and its buying power. In considering accounts to approach, remember that parents make many household purchases to satisfy a desire or a need of their children. Thus you need not confine yourself to approaching the sellers of those things bought directly by students, such as skates, suits, dresses, hats, or seats at

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the movies. Other good prospects are the vendors of things which may be bought indirectly by students through their parents, such as radios or pianos, or even houses.

JOBS FOR ADVERTISING WORKERS

Sometimes the hardest part of the advertising job is to get enough workers in the department. Rarely is there any difficulty in obtaining editorial workers—so many want to shine as a writer or editor. But a search should disclose talented students whose primary interest is in the business aspects of the paper, and who will approach the job as enthusiastically as the editorial workers do their jobs.

The advertising manager is the key man in the department. He should be a person of imagination, tact, and perseverance. But more, he should *not* be one who sees his duties as purely executive in nature. He, or she, should be a person who sets an example for the staff by going out and soliciting accounts too.

Define Your Objectives

The key to successful advertising effort is system. The system should be geared to accomplish the following objectives:

1. See that every potential advertiser is called upon.
2. See that these calls are followed up periodically.
3. See that bills are sent out at the proper time and that accounts are kept accurately.
4. Offer ideas and suggestions, including material on copy and layout, to certain types of advertisers.

How do you accomplish these objectives? The surest means is by adopting the methods used by the advertising manager of the daily newspaper. Standard practice on such publications is to split accounts into categories, with one or more individual solicitors assigned to cover each category.

Classify Your Accounts

A representative list of categories on a medium-sized daily could be:

1. Department stores and women's specialty apparel shops
2. Men's stores; clothing and sporting goods
3. Automobile sales agencies
4. Food stores
5. Real-estate and insurance agencies

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6. Shoe stores

7. Drug stores, jewelry stores, miscellaneous office supplies

Obviously, the list could run on to greater length. Accounts are further divided into

1. National advertisers, whose principal place of business is elsewhere, and who are approached directly or through advertising agencies

2. Local advertisers

Local accounts again are divided into

1. display advertising

2. classified advertising

On many newspapers responsibility is divided among a national advertising manager, a local display advertising manager, and a classified advertising manager, each with a staff of solicitors.

Obviously the size of the city will determine the number of solicitors required. In a city of 100,000, half a dozen on the local display advertising staff, and an equal number on classified, may be enough. In such a city one man may cover several types of accounts. One man may cover both the food stores and the real-estate and insurance agencies, and other categories may be combined in similar fashion.

Apply the Beat System

Here is an application of the beat system as you have seen it in operation in the news room, where individual reporters are assigned to cover city hall, police, state capitol, and so on. The obvious advantages of this system apply as well in the advertising department. The individual solicitor becomes familiar with the space buyers on his beat, often becomes their close friend, and knows their wants and their needs intimately.

EXERCISES

Part I—Individual Assignments

Note: To expedite the gathering of the information called for in the following exercises, members of the class could be divided into teams, with each team taking one exercise as an assignment.

1. Make a list of goods and services which students buy directly. (By "goods" is meant such tangible articles as shoes, hats, dresses, paper, books, and so on. Haircuts, dancing lessons, amusements, and the like are classed as "services.")

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2. Make a list of goods and services which generally are purchased by parents for their children.

3. From an examination of the advertising in your local daily newspaper and of the classified-advertising pages of the local telephone directory, make a list of stores which you think should be interested in advertising in your student newspaper. List these by categories as described in this chapter, and state briefly your reason for naming each merchant.

4. Make a trip through several of the stores in your community to observe the goods which are on display, and draw up a list of ten articles which are especially adaptable to student needs and which you believe most students can afford to purchase. State your reason for naming each article.

5. Examine the last six issues of your school paper and make the following written report:

- A. List the names of all the advertisers whose advertisements have appeared during that period.
- B. List the various goods and services offered by them.
- C. List the total amount of space (in column inches) which each advertiser bought during the period. Note which of the advertisers appeared only once during the period; which appeared more than once and how often.
- D. Go through six issues of your local daily paper to locate advertisements placed by those who advertised in your student paper. Examine these daily-newspaper ads carefully, and list the goods and services offered which were not offered in the ads these same merchants ran in your student paper but which you believe could be advertised in the student paper with profit to the merchant.

Part II—Class Discussion

Note: Completion of the preceding exercises will provide factual information for the following discussions.

1. Does the student body of your school present a potential market large enough to warrant the regular purchase of space in the student paper by the advertiser?

2. What specific categories of advertisers would benefit most by advertising in the student paper?

3. What of the teachers as potential purchasers? Do they do most of their buying locally? How large is this potential market in terms of the total payroll of this school? (The payroll figure is obtainable from the annual school report, which is a public record.)

The Business of Advertising

Space Rates Are Based on Publishing Costs

THE organization of the student-paper advertising staff need not be so specialized as that of the daily paper. Two special jobs can be eliminated immediately: national-advertising manager and classified-advertising manager. Little national advertising can be obtained for your publication, and what there is may be handled through agencies set up for that purpose.

These advertising agencies, located chiefly in New York and Chicago, make a business of obtaining national advertising for student publications. They may offer the bottler of a nationally advertised soft drink, for instance, a million circulation in terms of the total circulation of many student publications in various parts of the country. If such an agency has you on its list, advertisements will come through in plate or mat form. You will pay the agency a commission in terms of a special discount on space. This procedure works to best advantage, perhaps, for alumni publications or student publications in specialized fields, such as agriculture, chemistry, and engineering. Nevertheless, certain large manufacturers of consumers' goods make considerable use of high school publications.

Because paid classified advertising is not generally in the province of the student paper, the discussion in this chapter will be confined to display advertising. Some student papers offer free classified service to their readers who wish to place a lost-and-found advertisement, or sell a typewriter or some other item of personal equipment. Such offerings are considered news or a reader service.

KEEPING ADVERTISING RECORDS

The advertising job starts with keeping proper records and reports. In no other way can the advertising manager see that each person in his de-

JOURNALISM AND THE STUDENT PUBLICATION

partment has enough accounts to work on at all times. Records and reports also disclose when an account is being slighted by the solicitor. Such accounts can then be assigned to someone else. A follow-up system is necessary to prevent loss of potential business by default. That is the way the dailies work. Every day the individual solicitor fills out a report of the calls he has made, listing the names of the persons he saw and the results obtained. On student publications, such reports might be made weekly, and discussed at a weekly meeting of the advertising staff.

Forms Are Simple

Lists of prospective accounts should be compiled and kept in a master file. These records need not be elaborately indexed. They can be kept individually on simple 3-by-5 inch or 4-by-6 inch cards, obtainable at any stationery store. The following format can be mimeographed or printed on such cards easily and cheaply:

FIRM.....	KIND OF BUSINESS.....
ADDRESS.....	PHONE NUMBER.....
ASSIGNED TO.....	SPACE BUYER.....
RESULTS	DATE.....
.....	

Once the information is filled in, the card is placed in a master file. Thus there will always be on hand a record of the state of the account made out by the solicitor to whom the account has been assigned.

But the process does not end here. The next steps are for keeping track of the activity of both the solicitor and the account.

Again the small card will serve the purpose admirably. This second card, however, will be filled out and turned in by the solicitor each time he calls on a prospect. A typical layout could be the following:

SOLICITOR.....	DATE.....
FIRM.....	SAW.....
RESULTS
.....	

A variation of the solicitor's report card is an 8½-by-11 sheet of paper; reports on several accounts are included on one sheet. On this form, items to be filled in are usually mimeographed at the tops of ruled columns.

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Whatever form is used, results reported by the solicitor should be entered on the master card, so that the current status of the account will be known at all times.

Records Must Be Practical

Records are worthless unless they have a practical use. What is to be gained by keeping records such as those suggested above? Obviously, as time goes on, accounts will fall into "active" and "inactive" classifications; in other words, accounts which are currently buying space and those which are not. Accounts which have been solicited time and again without results are "dead" to all intents and purposes; these can be put in a "dead" file. But before they are buried be sure they really are dead, and not just dormant. The best way to make sure is to have a so-called dead account assigned to a series of solicitors, for one may succeed where several others have failed. After a long succession of failures, of course, it would be a waste of time and energy to continue to buck the impossible. Other potential accounts can be found to occupy the solicitors' time.

OLD BUSINESS AND NEW BUSINESS

The record system provides two other distinct advantages:

1. From it accounts can be broken down into two other important categories, *old business* and *new business*.
2. From it a system of billing can be drawn.

This matter of old business and new business is quickly covered. It is desirable always to be on the lookout for new business. The danger is, however, that solicitors may fall into the comfortable routine of calling always on the same accounts, never reaching out for more territory. The card system comes into play here, for the advertising manager can make it a point to see that each solicitor at all times has enough accounts to keep him busy. At staff meetings he can make it a point to ask for suggestions. Just as a good reporter is never satisfied to do a routine coverage of his beat but is constantly on the lookout for special stories, so is the good advertising solicitor constantly on the lookout for new accounts. When he calls on an account, he will often take time to call on nearby smaller shops, which may not even be listed in the card system.

BILLING ACCOUNTS

Many student publications fail to send out bills on time. Some have been known to lose track of bills entirely, with a resultant loss of money.

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Yet keeping accounts for proper billing is a simple enough matter. Again a card system comes into play. Each account should be assigned a card, and entered on it should be the amount of space purchased, the date it ran, and the total charges figured from the space rate. At the end of each month, it is a simple matter to transfer these charges to proper billing forms and mail them to accounts for payment. When the bills are paid, the date and amount of payment is noted on the card, and all is in order. The bill can then neither be duplicated nor missed. A follow-up can be mailed if the account fails to pay within a reasonable time, and when warranted by long delinquency, a personal call can be made. On all personal collections, some student papers issue receipts in triplicate—one copy for the account, one for the collector, and one for the office.

Some papers keep this record system as a set of books. Part of an actual form used by a student publication is shown below, in reduced size. However, the small card again will serve the purpose, and keep the records simple.

Issue **MICHIGAN STATE NEWS**

Date.

Billing Sheet

	Copy Over	Advertiser	Size	Inches	Rate	Cost	Comments
1							
2							
3							
4							

HOW MUCH TO CHARGE

What should be charged for advertising space? In setting up a publication, advertising rates must be established to meet the paper's costs. From

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time to time, on the basis of changes in these costs, these will have to be refigured. Usually, any revision in rates will be upward, for costs have a natural tendency to mount. Too many student papers start out in life with an advertising rate set far too low because costs were not figured properly in the beginning. Through the years, the situation becomes worse as costs increase and the rate remains unchanged.

These factors present no particular problem when a generous school board stands ready to put the paper on a special budget with ample funds for publication. But where the paper must pay its own way, they can spell disaster. An initial stinginess in setting advertising rates, compounded by continuing failure to revise them, will hurt any paper. Under such conditions no student publication can be expected to live.

An example of an advertising rate card and of a contract are given below.

Ah La Ha Sa Advertising Contract

Albert Lea, Minnesota

Date-----

We agree to insert advertisement in the AH LA HA SA in space of-----

-----inches or more per issue for the term of----- --issues beginning

with the issue of----- 195---for which we will pay 75 cents per inch insertion.

(The AH LA HA SA reserves the right to repeat advertisement in case new copy is not received previous to deadline. Space becomes collective if not used.)

Accepted

Signed -----

AH LA HA SA

By -----

Ah La Ha Sa, Albert Lea High School, Albert Lea, Minnesota

Some Rates Are Too Low

Recognition that rates are often too low is not new. The situation was pointed up sharply by a report of the National Scholastic Press Association on the results of a cross-section survey of some 600 student publications all over the United States. The association found:

1. While printing costs increased an average of 91 percent between 1940 and 1948, advertising rate increases averaged only 28 percent.

Advertising Rate Card

Solicitors may not change these rates

Weekly through School Year			Every other Week		Once a Month		Two or More Times	
1 in.	2 in.	3 in.	1 in.	2 in.	1 in.	2 in.	1 in.	2 in.
.65	.64	.63	.67	.66	.68	.67	.69	.72
.64	.63	.62	.65	.64	.66	.65	.67	.70
.63	.62	.61	.64	.63	.65	.64	.66	.69
.62	.61	.60	.63	.62	.64	.63	.65	.68
.61	.60	.59	.62	.61	.63	.62	.64	.67
.60	.59	.58	.61	.60	.62	.61	.63	.66
.59	.58	.57	.60	.59	.61	.60	.62	.65
.58	.57	.56	.59	.58	.60	.59	.61	.64
.57	.56	.55	.58	.57	.59	.58	.60	.63
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.55	.54	.53	.56	.55	.57	.56	.58	.61
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.53	.52	.51	.54	.53	.55	.54	.56	.59
.52	.51	.50	.53	.52	.54	.53	.55	.58
.51	.50	.49	.52	.51	.53	.52	.54	.57
.50	.49	.48	.51	.50	.52	.51	.53	.56
.49	.48	.47	.50	.49	.51	.50	.52	.55
.48	.47	.46	.49	.48	.50	.49	.51	.54
.47	.46	.45	.48	.47	.49	.48	.50	.53
.46	.45	.44	.47	.46	.48	.47	.49	.52
.45	.44	.43	.46	.45	.47	.46	.48	.51
.44	.43	.42	.45	.44	.46	.45	.47	.50
.43	.42	.41	.44	.43	.45	.44	.46	.49
.42	.41	.40	.43	.42	.44	.43	.45	.48
.41	.40	.39	.42	.41	.43	.42	.44	.47
.40	.39	.38	.41	.40	.42	.41	.43	.46
.39	.38	.37	.40	.39	.41	.40	.42	.45
.38	.37	.36	.39	.38	.40	.39	.41	.44
.37	.36	.35	.38	.37	.39	.38	.40	.43
.36	.35	.34	.37	.36	.38	.37	.39	.42
.35	.34	.33	.36	.35	.37	.36	.38	.41
.34	.33	.32	.35	.34	.36	.35	.37	.40
.33	.32	.31	.34	.33	.35	.34	.36	.39
.32	.31	.30	.33	.32	.34	.33	.35	.38
.31	.30	.29	.32	.31	.33	.32	.34	.37
.30	.29	.28	.31	.30	.32	.31	.33	.36
.29	.28	.27	.30	.29	.31	.30	.32	.35
.28	.27	.26	.29	.28	.30	.29	.31	.34
.27	.26	.25	.28	.27	.29	.28	.30	.33
.26	.25	.24	.27	.26	.28	.27	.29	.32
.25	.24	.23	.26	.25	.27	.26	.28	.31
.24	.23	.22	.25	.24	.26	.25	.27	.30
.23	.22	.21	.24	.23	.25	.24	.26	.29
.22	.21	.20	.23	.22	.24	.23	.25	.28
.21	.20	.19	.22	.21	.23	.22	.24	.27
.20	.19	.18	.21	.20	.22	.21	.23	.26
.19	.18	.17	.20	.19	.21	.20	.22	.25
.18	.17	.16	.19	.18	.20	.19	.21	.24
.17	.16	.15	.18	.17	.19	.18	.20	.23
.16	.15	.14	.17	.16	.18	.17	.19	.22
.15	.14	.13	.16	.15	.17	.16	.18	.21
.14	.13	.12	.15	.14	.16	.15	.17	.20
.13	.12	.11	.14	.13	.15	.14	.16	.19
.12	.11	.10	.13	.12	.14	.13	.15	.18
.11	.10	.09	.12	.11	.13	.12	.14	.17
.10	.09	.08	.11	.10	.12	.11	.13	.16
.09	.08	.07	.10	.09	.11	.10	.12	.15
.08	.07	.06	.09	.08	.10	.09	.11	.14
.07	.06	.05	.08	.07	.09	.08	.10	.13
.06	.05	.04	.07	.06	.08	.07	.09	.12
.05	.04	.03	.06	.05	.07	.06	.08	.11
.04	.03	.02	.05	.04	.06	.05	.07	.10
.03	.02	.01	.04	.03	.05	.04	.06	.09
.02	.01	.00	.03	.02	.04	.03	.05	.08
.01	.00	.00	.02	.01	.03	.02	.04	.07
.00	.00	.00	.01	.00	.02	.01	.03	.06
.00	.00	.00	.00	.00	.01	.00	.02	.05
.00	.00	.00	.00	.00	.00	.00	.01	.04
.00	.00	.00	.00	.00	.00	.00	.00	.03
.00	.00	.00	.00	.00	.00	.00	.00	.02
.00	.00	.00	.00	.00	.00	.00	.00	.01
.00	.00	.00	.00	.00	.00	.00	.00	.00

Rate of 75c an inch charge for an advertisement appearing in one issue only, unless 10 inches or over, in which case a flat rate of 60c an inch shall be charged.

1/4 Page (30 inches) \$17 1/2 Page \$34 Full Page \$60

TERMS AND CONDITIONS

ADVERTISING COPY. The publication of any copy previously furnished to fulfill conditions of this contract as to space and number of insertions each week shall continue until new copy is supplied, or this contract may be terminated at the option of the publisher. All copy submitted under this contract shall be subject to approval by the publisher.

OMISSIONS, ERRORS AND POSITIONS. This contract shall not be invalidated by insertions in wrong position, or by omissions. The publisher shall not be held responsible for omissions, and any error will be equitably adjusted between the publisher and the advertiser. In case of error in composition the publisher shall not be held responsible for loss, if the article in question is sold for less than the price named in the copy furnished by the advertiser.

ADJUSTMENT OF RATE. It is understood that if the advertiser earns a better rate than the one provided for in this contract, by reason of using additional space or more frequent insertions, the difference is to be adjusted on the following bill.

The Northerner. North Side High School, Fort Wayne, Indiana

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2. Substantial circulation gains which gave the advertiser more readers for his ads also justified substantial increases in advertising rates.

3. More than 66 percent of the papers surveyed did not have adequate business records to give complete figures.

The association asked: "Is it any wonder that so many of these papers are having such a hard time to make ends meet?"

Do Your Own Cost Accounting

In figuring costs on the student publication, you can eliminate immediately two which always appear on cost sheets of commercial publications: salaries and wages, and interest on investment.

This elimination simplifies rate-setting considerably. The costs which must be figured and met are those of:

1. Composition, make-ready, and press time
2. Paper and ink
3. Distribution (if the paper is mailed)
4. Engravings

If you have to go outside the school for photographs and art work from which engravings are to be made, this additional cost must be met.

The commercial publication, of course, also figures on making a profit. Though the student publication need not concern itself immediately with profits, the rate should be such as to provide for additional income above bare costs to provide security and to pay for future improvements.

Figuring is further simplified by the fact that few student publications operate their own mechanical plants, but purchase printing services from a job printer. This eliminates the complicated job of figuring detailed mechanical costs, a job which the commercial publication operating its own plant must perform.

All mechanical costs may be lumped in the bill from the printer. They may include the cost of composition, make-ready, press time, paper, and even engravings if they are ordered through the printer. Printer's charges are based on the amount of work entailed and materials consumed in getting out your paper of so many pages and so many copies per issue. Of course, he will figure in his overhead and his mark-up for profit.

If additional items figure in the expenses for your paper, they should of course be added to the cost sheets. They might include office rent, equipment and supplies, and telephone and light service.

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The Column Inch Is Basic

On the school publication, as on many weeklies and some smaller dailies, advertising usually is sold by the *column inch*. A column inch is one column wide and one inch deep. Two column inches can be one column wide by two inches deep or two columns wide by one inch deep. Six column inches can be one column wide by six inches deep, or two columns wide by three inches deep, or three columns wide by two inches deep, or six columns wide by one inch deep. Other variations are possible, such as a space one column wide by four inches deep plus a space one column wide by two inches deep.

However, to avoid freak sizes which endanger the make-up, it will pay to establish some rule over these sizes. Ordinarily, a paper would want to refuse to sell an ad six columns wide by an inch deep. In any width over two columns, a rule which provides that any advertisement must run as deep in inches as it is wide in columns will avoid the troublesome freak-ad area. The advertiser always has the option of using the space he wants to buy by running his advertisement down the column. The advertisement will look better that way and so will the paper.

The rule for figuring column inches is simple, and one of the few in-variables in life: Multiply the number of columns in width by the number of inches in depth to get the number of column inches in any advertisement. A full page of an 8-column paper, running 20 inches deep between the top and bottom rules on the page, therefore contains 160 column inches.

(On large metropolitan newspapers and national magazines, where space rates are very high, space is sold by the agate line. There are 14 agate lines to the column inch.)

Cost Per Page Provides the Formula

Since the advertising will be sold by the column inch, the cost must be figured in the same terms, so you will know how much to charge. How do you do it? An easy method is to figure the net cost per page. Then, by the simple arithmetic of dividing the page cost by the number of column inches on the page, you arrive at a cost per column inch. Perhaps you would like to examine this process in detail. Here are the steps:

1. First you figure your overall cost of publication. As pointed out above, this process should be fairly easy, for most of the cost will come in

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a lump sum from one source, the bill from the printer. Remember to add in other costs if other work, such as engraving, is being done elsewhere.

2. Next subtract from your total cost the moneys received from circulation.

The figure you now have is the net cost per issue. A division of this sum by the number of pages you are running will give the net cost per page.

Assume that your paper is a four-page tabloid, with five columns to the page. Your page measures 16 inches deep between the top and bottom rules. With five columns, you have 80 column inches per page, or a total of 320 column inches in the paper. (Page 1 may be an inch or so shallower because the nameplate runs over the top, but that can be ignored in this discussion.)

Say you are running 1000 copies of your publication at a production cost of \$200. Circulation brings in \$75. Thus the net cost to be met by advertising is \$125. Since you do not want to run advertising on page 1 and the editorial page, you are left with only pages 3 and 4 for advertising. But you cannot set these pages solid with advertising. If it is decided to run a total of 100 inches on the two pages, the charge for a column inch of advertising must be \$1.25, to get a total advertising revenue of \$125. Most papers add 10 percent to this figure to provide a margin of safety and expense money for representatives to attend student editors' conventions. Should the margin not be needed, the staff might have at least one good banquet as their pay for a hard year's work.

ADDING PAGES TO THE PAPER

The cost figures used above are for purposes of illustration only, and must be considered so, since costs vary so greatly from region to region and from time to time.

Why is the net cost per page so important? Again taking the total net cost of \$125, and dividing it by four, the number of pages, you get \$31.25. That is the net cost per page. This figure will be important in deciding whether to add more pages to the paper. Every time a page is added, this amount of money must come from extra advertising, or the paper will soon be losing money. In the example above, it is necessary to run 100 inches of advertising in two pages to break even. Actually, this figure represents 62.5 percent of the total available space of 160 inches on those

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two pages, probably too much for good display in a four-page paper. Two solutions present themselves:

1. The rate can be increased slightly to avoid carrying so much advertising.

2. Pages can be added. The first step is to add two pages, since in printing newspapers, both sides of the sheet are used. A single sheet, printed on both sides (in other words, two pages), added to a four-page paper, is called a slip-sheet, as you may remember.

Say the second choice is decided on—adding two pages. Additional composition costs will total \$62.50 at \$31.25 a page. Then 50 column inches more of advertising at \$1.25 a column inch will be required to pay for the new pages. If you have an active and interested advertising staff, selling that much additional space should not be too difficult.

Make-up Is Improved

With two more pages, or six pages in all, much can be done to improve the make-up in appearance and in news content. The two-page slip-sheet now gives a total of four pages on which to spread the total of 150 column inches of advertising, exclusive of page 1 and the editorial page. With 320 inches of space available on these four pages, the advertising content now figures to approximately 46.8 percent, rather than the 62.5 percent of available space that 100 inches of advertising ate up before. That gives roughly almost 16 percent more news space than before.

There is even a further advantage. Actually, a little more advertising, another ten or a dozen inches, will bring the total of advertising content on advertising pages up to 50 percent. Then the paper begins to make money which can be used for improvements. Thus the advantages of striving for advertising to keep the paper at six pages, or to jump it to eight, can readily be seen. Even if the additional advertising space cannot be sold, it can be used to good advantage to advertise the paper itself. Such advertising, which presents the paper to its readers in its best possible light, is called *institutional advertising*. Two examples of institutional advertising follow.

By advertising your own wares (white space for sale) in your own columns, you will show potential advertisers that you believe in the pulling power of your paper. Another advantage of institutional advertisements is that they can be made up in advance in different column sizes and can be used to fill last-minute holes in make-up.

Mr. Advertiser:

Give your advertising that interesting **personal appeal** by writing it especially for the readers of The Pep O' Plant.

More than one thousand Plant students read The Pep O' Plant each week. They take their newspapers into their homes where Mother, Dad, and the brothers and sisters pick out your message from **intimate school news**.

From season to season it will pay you to feature goods or services which are in demand by this great Plant High family of more than four thousand people in the Hyde Park, Davis Islands, Palma Ceia, Virginia Park, New Suburb Beautiful, Golf View, Sunset Park, Beach Park, and Bayshore areas. You can be assured that you are appealing to a select group with **an enormous purchasing power**. Each semester brings new students—new readers.

The good-will which you cultivate will ultimately yield bigger dividends when today's Plant High students assume their places as active citizens in your neighborhood.

Advertise regularly in their own newspaper.

THE PEP O' PLANT

The Pep O' Plant, H. B. Plant High School, Tampa, Florida

Keep Prestige with Readers

The same principle guides the publisher and editor of the commercial publication in making a decision to add pages. It works two ways:

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Journal Facts

- The official newspaper of JOHN ADAMS High School, 3817 East 116th Street is the JOHN ADAMS JOURNAL.
- The JOURNAL has been published continuously since 1924.
- It is issued 9 times a semester or 18 times a year.
- The JOURNAL is read by 2000 students, their parents and friends.
- It has won highest honors in local, state and national contests.

Advertising Rates for 1949

- \$.75 per column inch for one year
- \$.80 per column inch for one term
- \$.90 per column inch for six issues or more
- \$1.00 per column inch for one to five issues

The John Adams Journal,
John Adams High School, Cleveland, Ohio

1. There must be enough advertising to carry the load, or the cost cannot be assumed.

2. When advertising runs heavy, the publisher feels impelled to break into extra pages to carry the proper proportion of news matter, unless he chooses to cheat his readers. There are certain second-class mailing restrictions which apply to this problem in the case of big papers.

Of these two principles, the first must be followed or the paper would go bankrupt. The second principle should be as rigidly respected, though the dangers of breaching it are not so immediately apparent. A paper built too tight with advertising will set readers to grumbling. If maintained too long, overloading of the paper with advertising can cost the commercial newspaper heavily in terms of lost circulation. While such overloading might not result in a loss of circulation for the student newspaper, a cost might be counted in terms of lost prestige with the readers.

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EXERCISES

Part I—Individual Assignments

1. Provide yourself with six successive issues of your student newspaper. With a yardstick, and using the information in this chapter, make the following measurements:

- A. The total amount of available space in each issue in terms of column inches.
- B. The total amount of advertising in each issue (column inches).
- C. The total amount of editorial matter (reading material other than advertising) in each issue (column inches).
- D. The percentage of advertising in each issue to the total available space.
- E. The percentage of editorial matter in each issue.
- F. Report your findings in tabular form on a sheet of paper.

Example of tabulation form. Copy it; do not mark this book.

Name.....Report on Space Measurement.....Date.....

<i>Dates of issues</i>	<i>No. of pages</i>	<i>Total avail. space</i>	<i>Total adv. col. in.</i>	<i>Total edit. col. in.</i>	<i>% adv.</i>	<i>% edit.</i>
1.						
2.						
3.						
4.						
5.						
6.						

Note: To avoid duplication of work, each student should take a group of different issues of the paper. The more issues which can be examined, the more complete a long-range picture of the paper may be obtained for class discussion. This scaling of the uses made of available space is standard professional newspaper practice.

- G. In your opinion, was any issue of the paper built too tight with advertising for good readership? Was any issue built too loose? Specify the issues and give reasons for your answers.
2. Obtain the following information about one issue of your student paper:
 - A. The total cost of mechanical services for that issue (printing and engraving costs).
 - B. The total number of copies of that issue run off the press.
 - C. The total number of copies of that issue which were sold, and the total income derived from such sale.
 - D. Apply the formulas given in this chapter and compute the net cost per page of printing the issue.

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- E. Compute the net cost of printing which should be met by advertising.
- F. Based on the actual amount of advertising appearing in this issue of the paper, what one-time advertising rate per column inch should be charged to clear the costs not covered by subscription money?
- G. Consult the paper's advertising rate card to find the established one-time rate. On the basis of this one-time rate, compute the apparent amount of advertising revenue brought in by this issue of the paper. Was there an apparent surplus or deficit? How much?

Part II—Class Discussion

1. For this discussion, you will need a chart, preferably drawn on the blackboard, showing the number of advertising solicitors on your staff and the categories of accounts they cover. Refer also to the results obtained from doing the above exercises.

- A. Are all possible categories of advertising accounts represented in the present organization of the advertising department?
- B. Is there sufficient personnel in the advertising department to cover all accounts adequately? Is the system of follow-up calls adequate?

A chart should be drawn on the blackboard to illustrate the group decisions. For example, if the decision is that new staff members should be added to the advertising department, their duties should be specified in chart form.

2. On the basis of the information obtained by doing the above exercises, the following points should be discussed:

- A. Is the prevailing advertising rate of your paper too high? Is it too low? If too high, how much should it be reduced and what benefits might be derived from lowering it? Would a lowered rate attract enough new advertisers to bring in more gross advertising income? If the rate is too low, how much should it be increased, and would the apparent benefits of such an increase be cancelled by the loss of advertising accounts?
- B. What of the proportions of advertising and editorial matter generally carried by your student paper? Is the paper generally built too tight, too loose? Why? If faults in prevailing practice are disclosed, what steps can be taken to correct them?
- C. Is the present format of the paper designed for best presentation of the advertising and editorial matter? If not, what other formats should be considered and why?

Planning Your Advertising

Contract Sales Assure a Steady Income

Two terms important in every business operation are *fixed costs* and *variable costs*. In plain language, fixed costs are so rigid that no appreciable saving can be made in them; and variable costs, as the words imply, offer possibilities for saving. Thus, if you must save money on production at times, remember that the saving can be made only with variable costs. These are fixed costs:

1. Typesetting
2. Make-ready in the forms
3. Make-ready on the press
4. Engravings
5. Office space, lighting, and other miscellaneous items

These are variable costs:

1. Paper and ink
2. Press time
3. Distribution

CONTROLLING THE COSTS

Some authorities are inclined to consider engravings as a variable cost. In the case of student publications, however, the cost will generally average about the same, whether a given space is filled with typeset material or engravings. For an attractive, balanced publication, some engravings must always be ordered; therefore, the minimum requirement in engravings is truly a fixed cost. One can, of course, go overboard entirely on cuts and run costs far too high.

The reason the other fixed costs are so called is easy to see. Setting the type, making the cuts, and readying the forms for the presses and on the presses cost as much if you print one single issue of the paper or one million.

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But the *total* cost varies as you print additional copies, increasing with the amount of paper and ink used and the time required on press. Distribution costs vary, for you have the choice of mailing the paper or of distributing it by hand. Voluntary help on the student publication makes hand delivery a free operation.

Learn to Save Money

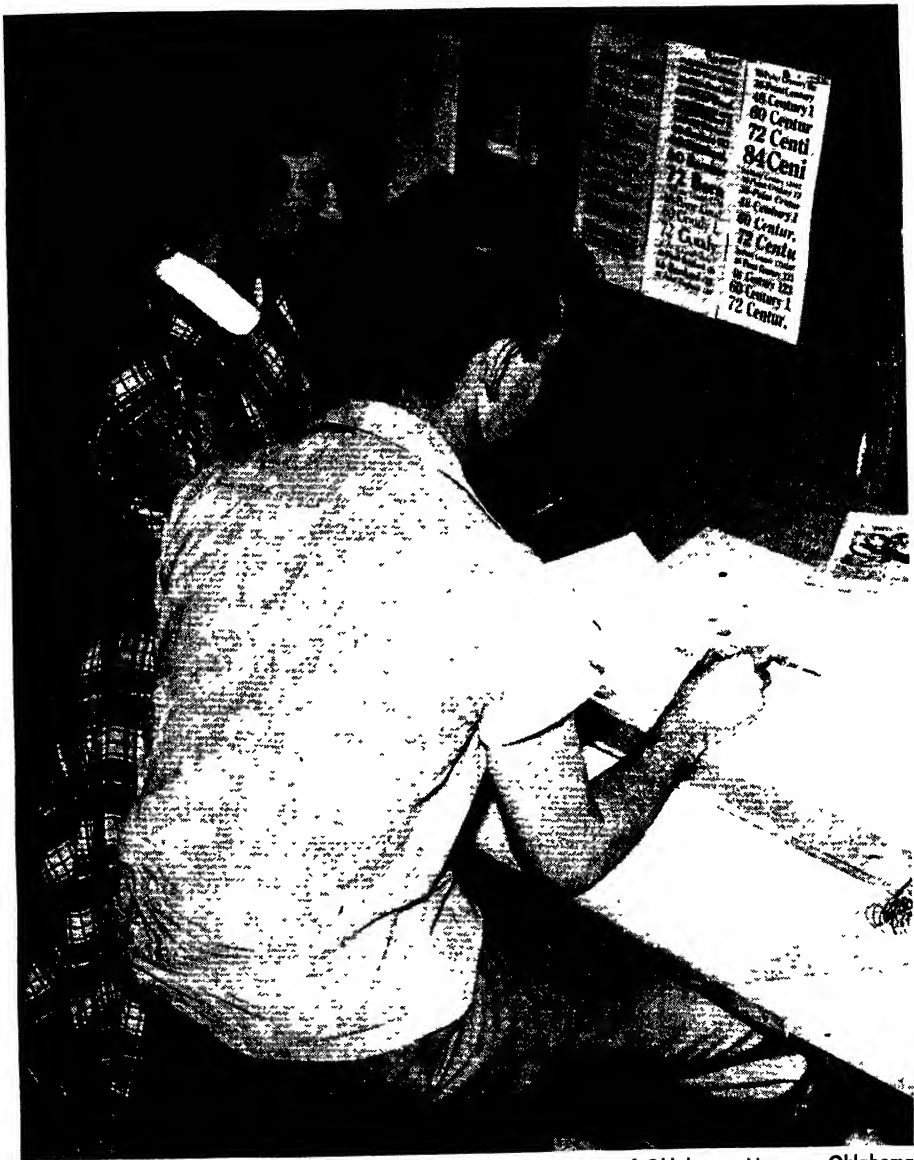
Although there is little opportunity to effect savings in the area of fixed costs, be sure these costs really *are* fixed. They may easily get out of hand, for money can be wasted by careless handling of copy. The chapters on preparing the news story, editing, writing headlines, organizing material, and planning make-up all have a particular bearing on these costs. Skill in these departments, in getting copy ready on time and in good order, will eliminate needless corrections in proof and prevent delays—which will pay off in terms of money saved.

MASS PRODUCTION AND UNIT COST

If you were to print only one copy of your paper, its actual cost would be the full amount of the composition and cuts, and the make-ready in the chases and on the press, and thus would be prohibitive. While a printing of several hundred or several thousand copies increases the cost of paper, ink, and press time and so runs up your total, it greatly reduces the cost per copy. The individual-copy cost, or *unit cost*, is arrived at by dividing the total cost by the number of copies printed. The result, usually, will be a unit cost in pennies. For example, consider the figures used in Chapter 18 in showing how to arrive at a base rate for advertising. The paper, you will remember, was a four-page tabloid with a press run of 1000 copies, costing \$200 to produce. Dividing the total number of copies by the total cost gives a unit cost of 20 cents. The advantages of advertising are clear. Without advertising revenue, the paper would have to sell for at least 20 cents a copy, with no profit or margin of safety. How many readers would be willing to pay 20 cents a copy for a four-page tabloid?

Of course, if several thousand additional copies were run, the unit cost would decline—that is, if every one of the additional copies were sold. There is no point in running additional copies unless you can sell them, for unless they are sold, you merely run up the total cost.

This example does, however, show the importance of promoting circulation. Such matters will be discussed in Chapter 20; for the present, note



The Oklahoma Daily, University of Oklahoma, Norman, Oklahoma

A student journalist sits at a drawing desk to rough out an advertising layout. A student who has been selling space furnishes suggestions for copy.

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that giving out "free" copies costs money. If your publication corresponds to the one discussed above, you give away 20 cents each time you give away a copy.

Assembly Line Reduces Cost

The cost principle examined thus far is, of course, the principle of American mass production. The same principle applies in the manufacture of automobiles, for example. The cost of the first car of a new model off the assembly line, the so-called pilot model, literally runs into millions of dollars. Among the costs which must be figured in are those of the new tools and dies, wages, salaries, income on the investment, plant depreciation, materials, and engineering. Only when the assembly line rolls out a certain number of thousands of cars does the manufacturer begin to get his money back and make a profit on the sales price he has set on the new model. In setting his sales price, he must gamble that the product will prove popular enough to entice a definite minimum number of buyers. If the car proves unpopular, he will suffer a substantial loss. That is why many types of manufacturers make a survey of the potential market, sometimes door to door, before introducing a new product. They want to sound out the public's tastes and desires to discover whether to make the article at all, and what the potential sales may be, before setting their price.

Such surveys are not infallible, of course. Tastes may change between the time the survey is made and the time the article is put on the market. If the need or desire for the article has lessened, the venture may be a failure. If needs and desires have grown more acute, sales may exceed expectations. This permits a subsequent decrease in sales price. If sales exceed expectations, a manufacturer can afford to sell his product for less money and still make a sizable profit.

CONTRACTS AND STANDING COPY

The student publication can hardly expect that sort of success. However, there are two areas from which more advertising income than originally estimated may be derived. These are:

1. Long-term contracts for space
2. Standing advertising copy

The advantages of such advertising practices are easily seen. Selling space on a contract basis assures a certain amount of advertising for each edi-

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tion, and reduces the problem of selling enough new advertising to fill the paper.

Rate Cards Help

If copy is left *standing*—that is, unchanged from issue to issue—the saving is equally clear. The ad does not have to be reset for each issue, and thus overall composition costs are reduced.

All papers, then, dailies included, make special efforts to sell advertising on contract and to get as much of it in standing copy as possible. As an inducement to advertisers to run a certain amount of space within a specified period of time, papers offer special discounts. These discounts vary with the publication, with the amount of space to be used, and with the regularity of use. They may run from 10 to 25 percent of the base advertising rate. Similar discounts may be made for the standing-copy advertiser.

Rates, discounts, and mechanical requirements of the paper, including the column widths, should be made available to the advertiser in printed form. A sample *rate card* is reproduced on page 320.

SPECIAL EDITIONS FOR STIMULUS

Unless there is extra stimulus from time to time, the advertising effort may fall to the dead level of weekly order-taking. The special edition offers one type of stimulation. Commemorating anniversaries or holidays or seasonal events, these editions represent extra effort to dress up the paper with special news, features, and advertising. Daily papers and other commercial publications have followed this custom for years, with special editions or special sections for seasons of the year, anniversaries, and so on. Christmas, Thanksgiving, spring clean-up campaigns, even the opening of the fishing season, provide extra advertising dollars for the dailies. So, too, do issues or pages marking the anniversary of the founding of the paper, or the founding of the city, or the admission of the state into the union.

Many student papers have followed suit. Some publications charge an extra advertising rate for special editions and sections. A favorite of student papers is the coöperative advertising page built around a single theme—for example, the annual football game with the school's traditional rival. Many advertisers are invited by the paper to share the cost

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of the special edition or page, usually in addition to their regular advertising. An example of a coöperative page appears on page 305.

Special editions, sections, and pages should not, of course, come too often. Readers may tire of them, and advertisers may feel they are being imposed upon if they are approached too frequently with special appeals.

THE ADVERTISING SOLICITOR

The advertising solicitor should always be prepared to offer suggestions for copy to the prospective advertiser. For some advertisers, he may even work up fairly finished layouts.

Large merchandising establishments have their own advertising personnel who prepare copy for all media, including the school paper and yearbook. Even such space buyers should be approached, however, with suggestions about specific types of merchandise to be offered to your readers. For example, large department stores can be urged to play up sporting goods in their advertising, with merchandise appropriate to the season. Football, baseball, and basketball uniforms and equipment are ordinarily bought wholesale by the school, but almost every student buys some sort of sports equipment for his own use. Thus your paper offers the department store, as well as the sporting-goods store, a special market which can best be reached through its pages.

Watch the Dailies

Seasonal ads for gowns, for men's suits, for shoes, and for all other items of apparel have an obvious place in the school paper. Social events, such as dances and parties, and occasions such as Easter and Christmas, make readers especially receptive to ads. The advertising solicitor can get many tips on prospective clients and appropriate copy suggestions by watching the advertising displays in the dailies. He can even clip an ad, take it to the space buyer, and ask for permission to run it in the student paper at the usual space rates. He should explain to the buyer why it is to his advantage to advertise in your paper, and be specific about the type and number of readers it has. Illustrations for the advertisement, if the advertiser does not have them at hand, can often be obtained from the office of the newspaper which first ran it. The advertising manager of the paper may even provide a mat of the whole advertisement, cut from his page mat. The mat can then be cast and made ready for insertion in your page form.

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ADVERTISING LAYOUTS

Many of the layouts which students prepare for the school paper are of the *card* variety—simple typographical boxes, in which are displayed the name of the advertiser, his address, his type of wares, and perhaps his slogan. The cardinal rule in preparing them is: Avoid mixing type faces and families. Simplicity of design, cleanness of type, and generous use of white space will please advertisers and readers alike. The printer can be of great help in designing such cards.

He can also help prepare copy for more ambitious layouts. A discussion of advertising layout and design would fill another book the size of this one. (Recommended for the advertising staff is *Advertising Copy*, by George B. Hotchkiss. Other texts are listed in the bibliography at the back of this book.) Here we will only list a few general principles.

Advertising Must Maintain Balance

The balance referred to here is similar to that of page layout, as discussed in the chapters on make-up. Formal balance within an ad is possible and occasionally effective, but the modern trend is toward informal balancing of masses of type and cuts.

Advertising Must Be Concentrated

Every word, every line, should sell the product. If the decorative border around the ad does not contribute something specific to the layout, mark it out. It may serve as a barrier to readers, instead of holding their attention.

Layouts Need a Focal Center

This focal center, or central point of interest, is not always in the geometrical center of the advertisement. Usually, in fact, it lies somewhere in the upper half of the ad. It may be established by an eye-catching cut or by a particularly effective typographical unit.

Advertisements Depend on Movement

Copy should be designed so that the eye is caught by the focal center and then led naturally to the other parts of the advertisement. Since we read to the right and down, copy should lead the eye from the focal center to the right and down. This pattern can be successfully broken, but only

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by an arrangement so striking that the eye is led away from its normal habits.

Show the Product in Use

The use of pictures, either photographs or drawings, is important. In selling tangible goods, advertisers do well to show their products in use. The automobile manufacturer's advertisement, for instance, will show the happy family driving his car on their vacation; the manufacturer of household equipment or sports equipment will also show his wares in appropriate pictures.

Advertisements of the institutional variety, selling a service or aimed only to create good will, should symbolize the institution by graphic illustration. A picture of the Rock of Gibraltar used to indicate the solidity of a famous insurance company is an example.

Display New Slogans Prominently

New slogans should always be prominently displayed to impress the reader. Well-known slogans, however, presumably well established in the public mind, can find a less important position in the layout.

Copy Should Be Terse, Credible, and Positive

Short sentences sell. Exaggerations are noted unfavorably by intelligent readers. Advance the product's good points. Generally we do not take advertising space to stress weak points—though there is the classic story of the theater manager who frankly advertised the fact whenever he was showing a bad motion picture. On occasion he would head an ad: "Stay away. This picture is awful." One Thanksgiving Day his ad read: "Double Feature. Both Turkeys." The advertisements tickled his customers' fancy, and they came to the theater anyway. No one knows for sure whether he was being honest or had happened upon a particularly clever form of advertising.

ADS AND PAGE MAKE-UP

In the chapters on newspaper make-up the point was made that advertisers deserve as much news material running adjacent to their copy as possible. Of the methods generally accepted as the best for making up advertising pages, two are shown on pages 336 and 338.

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Briefly listed, the methods of advertising make-up are as follows:

1. *Triangle* or *pyramid*. Advertising copy is concentrated on the lower right-hand portion of the page, resembling, informally, a right-angle triangle of which the page bottom and the right-hand margin are the legs, and the hypotenuse the outward edge of the advertising, an irregular diagonal up the page from left to right. The same sort of triangle or pyramid is occasionally built up with the left-hand page margin as one of the legs, and then the hypotenuse (the outward edge of the advertising) building up the page from right to left.

2. *Double pyramid* or *well*. Here both sides of the page are built up as separate triangles, converging at their base, leaving a hole or well in the center for news copy.

3. *Magazine* or *panel*. Separate columns of advertisements are run full length on either side of the page and squared off on both sides to leave a full-depth panel of news in the center. This style, obviously, is a variation of the well style.

Advertising pages should be dummied, and space schedules, similar to slug sheets for editorial purposes, should be maintained. Remember that small advertisers deserve consideration. Avoid burying their advertisements by surrounding them with large displays. Large advertisements should stand as the base to carry any advertising-page make-up, and hence they will usually be found at the bottom of the page.

EXERCISES

Part I—Individual Assignments

1. Applying the formula described in this chapter, figure the unit cost of your student paper.

2. Determine the number of copies of the paper on the free list, and estimate the total value of those papers in terms of the unit cost. What percentage of the total circulation of the paper do these free copies represent?

3. Examine the page make-up of six issues of your student paper and answer the following questions:

A. What style of advertising-page make-up is generally favored?

B. If different styles are employed from page to page or issue to issue, what styles are used? Submit samples by way of *tear sheets* (pages torn from the printed paper) labeled with your identification of the style.

C. Does the advertising make-up on the paper appear to be carefully planned? Why or why not?

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4. Obtain a sheet of paper of the same size as a page of your student paper; rule the sheet into columns to make a dummy. Clip all the ads from a page of your student paper and rearrange them on your dummy for a new page make-up which you believe to be better than the original. Tell why you think you have improved the layout. (If necessary, sheets of 8½ by 11 paper can be pasted together to make the desired page size.)

5. Make a list of your student paper's sales points which you think might help induce an advertiser to buy space in the paper.

6. Present your paper's sales points in the form of a sales letter to:

- A. A sporting-goods store
- B. A woman's dress shop
- C. A large department store
- D. A shoe store
- E. A motion-picture theater

7. Draw up three two-column by six-inch promotional advertisements calling attention to your paper's excellence as an advertising medium.

8. Make a list of the special events occurring at various times throughout the school year which you believe might warrant special coöperative page advertising (opening of the football season, spring water carnival, Christmas, Easter, and so on).

A. Make a rough layout for one of these special pages. List the different types of advertisers who might be interested.

B. Write the special "appeal" copy which would appear in a panel in this page.

Note: Close examination of the illustrations in this chapter will help you do these exercises.

Part II—Class Discussion

1. Does the page make-up of the student paper give the smaller advertiser adequate display, or is his ad too frequently buried by larger ones?

2. What arrangement of ads on a page gives the smaller advertiser adequate display?

3. What are the virtues of your paper which should most appeal to an advertiser?

4. What are the paper's faults which might cause an advertiser to refuse to purchase space?

5. What can be done to make the paper more attractive to the advertiser?

Distributing the Paper

Circulation Is the Base of the Pyramid

Two more illusions about the newspaper business might well be dispelled. They are these:

1. The circulation department goes to work only when the paper rolls off the press.
2. There is a bitter rivalry, approaching hatred, among the members of the different departments—editorial, advertising, and circulation.

INTERLOCKING FUNCTIONS

Take point one. The physical job of distributing the paper is preceded by careful planning and hard work, over days, months, even years, to clear the channels for the paper to follow from the time it comes off the press until it reaches the individual reader. And these channels must be *kept* clear by hard day-to-day work. At the same time, the editorial and advertising departments are working similarly to *produce* the paper.

Take point two. The myth of interdepartmental hatred on a newspaper is as exaggerated as that other myth of hatred between the engine-room and the deck sailors of a ship. In fair weather, the deck sailors claim that they steer the ship and therefore run it, and the engineers claim that they keep the engines turning and therefore *they* run it. Comes a storm and the answer is clear: they both run it. They drop the argument and coöperate to pull the ship through. Without the most strenuous efforts of both departments it would founder. Here is not hatred but the healthy rivalry of people trying to outdo each other.

Readers Are Required

The same healthy rivalry is found on the newspaper. No department can function properly without the best efforts of the others. A newspaper

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is an organism of which the departments are interdependent parts. The various departments of the newspaper interlock in the following manner:

1. *Advertising* sales depend on a strong circulation. Newspapers must offer advertisers readers, *interested* readers.

2. *Circulation* personnel must have a newsy, stimulating paper if they are to sell it. Thus strong circulation depends on an editorial staff which can give potential readers what they want.

3. *Editorial* workers require money to gather, prepare, and process the news, comment, and pictorial features that build the paper. Thus they depend on strong advertising and circulation staff work.

4. *Advertising* and *circulation* workers, normally, provide the paper's only income. To perform their work properly, the advertising and circulation departments must spend some of the money they take in. Thus the circle is completed.

A bad breakdown in any of these departments will be reflected in all departments. If the breakdown is severe enough, or if bad management permits it to continue long enough, you will witness the death of a paper.

A paper is produced to be read. If it has no readers, it has no purpose and no worth. If there are no readers, or if circulation generally is weak, advertisers will not be interested. Advertisers are shrewd businessmen who buy advertising space to sell goods or services.

This is the picture of the commercial publication which must earn its own money to survive. Student publications must have money, too, though obviously in lesser amounts.

If your paper is to sell advertising, everything possible must be done to build circulation. Circulation is the best sales approach to prospective advertisers.

TYPES OF CIRCULATION

Three main types of commercial circulation, of daily or weekly papers, are more or less paralleled by student publications. They are:

1. Circulation as a *giveaway* or *throwaway*. This is a publication which is given away. One example of this sort of publication is the "shoppers' guide" which circulates in many communities. These papers are devoted almost entirely to advertising. They contain chiefly department-store ads which supplement the store's newspaper advertising, and ads of smaller shops which for one reason or another cannot afford regular newspaper advertising. Sometimes these guides are subsidized by

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Chicago (Ill.) Sun-Times

A truck picks up its last bundle of final editions before speeding off on city deliveries.

merchants' associations. The subsidized or endowed company publication or *house organ* also falls within the giveaway category.

2. *Club circulation*, commonly called *forced circulation*. This is used with fraternal papers, union papers, and the paper of an association in which membership dues include the price of a regular subscription. A part of these dues is earmarked and turned over to the paper.

3. *Straight sale* by single copy and by weekly, monthly, or annual subscription. Sometimes this type is called *free circulation*, in the sense that the reader is free to choose to buy the publication or not. The daily newspaper is circulated by this method.

Many student papers are in the straight giveaway category, depending for their income entirely on advertising, or a subsidy from school authorities, or both. Others are in the club or forced circulation field, since they are tied in with a student activity fee. Purchase of a student activity book includes a subscription to the paper, and the paper receives its share of this money. Still others circulate by straight sales, with a declared single-copy price and a subscription rate for the term or year.

Various combinations of these plans, too, are found among student

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papers. Some, for instance, sell what they can and give away the rest to make a predetermined total. Others give the paper away regardless of the purchase of an activity book.

Something for Nothing

Throwaways are all right in their place, and you as a student of journalism should know about them. But newspapermen do not class them as newspapers. More properly, they are classed as advertising circulars. The "shoppers' guide" might be defined as a coöperative advertising circular.

Apparently advertisers themselves do not class the throwaway as a newspaper. The space rates of such publications are lower than those of the dailies, although their total circulation may exceed that of a newspaper in the same community. Why? Because the newspaper has *paid* circulation. Even though the guide is dropped on every doorstep in town, advertisers have no guarantee that everybody reads it. The point which sticks in the mind of the advertiser is that those who purchase the newspaper do so because they want to. The act of paying out money for a newspaper is good indication that the purchaser intends to read it, and therefore may read the merchant's advertisement. Nobody knows whether anybody bothers to read anything which is thrust at him. The theory is that people place little value on anything they get for nothing.

Cheap Circulation Can Be Costly

The history of journalism shows that a publisher can defeat his own purpose by getting too much paid circulation *of the wrong kind*. Several publishers of the past increased circulation only to lose advertising revenue. Their methods spelled their downfall. These publishers thought sensationalism would be the magic key to unlimited circulation. Unlimited circulation, they thought, would provide the key to unlimited advertising space. And unlimited advertising space would dump unlimited millions into the lap of the publisher. Specifically, these were the "magic keys":

1. Big page-1 headlines screaming stories of crime and violence
2. Extra editions put out on the slightest provocation
3. Newsboys on street corners by the score to shout the headlines as they offered the paper for sale to passers-by

Circulation climbed. But when the advertising solicitors went around

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to book the additional advertising space, they found the merchants completely unimpressed. As sellers of clothing and furniture, the advertisers argued that the man on the street who bought the paper for the page 1 story read that story hurriedly as he walked and then threw the paper away. How, they asked, could such a reader see their advertising on the inside pages? They wanted a different kind of circulation, smaller in total figures perhaps, but one which would sell more of their goods. They defined what they meant: They wanted a morning paper which was read by men and women riding to work on buses and trains and streetcars, and by housewives to whose doors it was delivered, and an evening paper which was read in the home. This definition exactly described the papers being put out by the sensational publishers' rivals.

In the history books of journalism, this type of circulation based on sensationalism is termed *cheap circulation*.

Home Circulation Pays

World War II brought about a boom in the circulation of all newspapers. It brought about, too, a shortage of newsprint. Conservative afternoon papers which had followed the prewar multiple-edition tradition (often five or more editions a day) dropped to three editions a day. They found that their total circulation and advertising lineage remained constant, and on some papers it even increased. After the war, they did not resume the practice of striving for increased street sales by printing more editions or breaking unnecessary extras at odd hours during the day. They concentrated on building and maintaining a healthy *home circulation*—in other words, a distribution policy aimed at getting the paper into the home each evening.

What Type for You?

Street sales are not in the province of your student newspaper. Neither do you have to worry about competition from another publication in your specialized field. Yours is a "home" paper, too. Your market is ready-made for you.

In a sense, then, your competition is with yourself. You work not against a rival, but against the ideal situation of complete coverage of your market. Such coverage is achieved by:

1. Putting out the best paper possible for your size and kind of community and school, so that your readers will look forward to seeing it

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and your advertisers will feel that they are getting their money's worth.

2. Seeing to it that your paper reaches all of your potential readers and that it gets into their hands on time.

The first decision is whether or not to charge readers for the paper. You have already seen that advertisers are inclined to respect and prefer the paper which is sold over the throwaway. Another factor argues for sale of the student paper: Readers are willing to pay for a good paper. Why give it away?

These arguments are not offered to disparage or condemn the giveaway student publication. In a way, schools with enough money to subsidize the whole operation are fortunate. Nor should you condemn the forced circulation method in schools where subscription to the paper is included in the student activity fee. Many schools, however, cannot afford to subsidize; and in many other schools where forced circulation is the practice, the paper is offered at a separate price to those students who do not buy activity books.

ESTABLISHING RATES

Suppose it has been decided to sell circulation. How does one go about it? Again staff organization enters the picture. The first purpose is to sign up as many subscribers as possible for the term or for the year. This means concentrating on a sales campaign each fall, or at the beginning of each term, and offering subscription purchasers a rate considerably lower than the total cost of single-copy purchase. This plan, you can see, resembles the practice of extending contract discounts in advertising. While specifically it applies here to the student newspaper, it can be adapted for sales of the yearbook, too.

Advance Sales Count

General practice is to offer the annual for reservation (advance subscription) at the beginning of the year, at a lower price than that charged on the day of publication—in other words, at a discount. This procedure is just and businesslike for both newspaper and annual. It parallels commercial sales methods. No publication can plan its budget and its format, or sell advertising, without a certain amount of guaranteed circulation in advance. This hard truth is mirrored in the circulation campaigns which new publications put on far in advance of their initial publication date. Frequently these solicitations come through the mail. Because the pub-

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lication has never been printed. all that can be offered to the prospective subscriber is a letter or circular describing what the publishers intend to offer him for his money. New or old, all publications are constantly reaching out for the solid footing of the annual subscription paid in advance.

Before a unit sales price and a period subscription rate can be set, it is necessary to know what the publication will cost. The method of figuring this cost was described in Chapters 18 and 19. On page 330, simple arithmetic established that a four-page tabloid costing \$200 to produce would cost 20 cents a copy. Obviously, this is far too much to charge. A compromise will be necessary. This will probably be to charge as subscription price what the traffic will bear; that is to say, a price which the readers are willing and able to pay, and this means a far lower price than 20 cents a copy. The deficit will have to be made up on advertising.

Count Free Copies

This method is exactly the one followed by the dailies. Most newspapers attempt to split their revenue roughly in this fashion: two-thirds from advertising and one-third from circulation. But one other thing must be taken into consideration. Actually, the paid circulation will be 900 instead of 1000. The other 100 copies will be given away. Each of the advertisers should receive a free checking copy (some need two or three with each bill, as they will indicate). Copies must go to the files of the school library, and other copies are sent as exchanges to other schools. A few complimentary copies will go to school officials and faculty. But the free list must be watched. Overgenerosity can put a heavy drain on finances. Remember that each copy that is given away costs money.

Single-Copy Rates

Refiguring the costs on the basis of 900 *sales copies*, you find that:

1. If 900 copies cost \$200 to produce, a single copy costs about 21 cents.
2. If the plan is to absorb one-third of this unit cost in the subscription price, the single-copy rate figures out to seven cents.

Perhaps you can safely charge a little more than this, say 10 cents a copy. All well and good, if you can. A higher price means that your advertising rate can be lower, or, better still, the advertising rate can stand, which will provide a little extra money to improve the paper. Many student publications do just this.

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Portland (Ore.) *Oregonian*

Circulation staff drivers traverse mud and snow to get today's paper into readers' hands today.

Subscription Rates

Suppose it is decided to charge 10 cents for a single copy. Now the problem is to establish a rate for a year's subscription. Say the paper is published once a week for 30 weeks of the school year. At 10 cents a copy, that figures to \$3. But to attract subscribers, give them an advantage over single-copy purchasers. The following terms can be offered:

1. A discount of 30 percent to those who sign up in advance for the full school year.

2. A discount of 20 percent for those who sign up for one semester only.

How will you come out? Those who sign up for the full year get a \$3 package for \$2.10, or 30 issues for seven cents each—the exact unit price you originally arrived at. Those who sign up for the semester get 15 issues for \$1.20, or at the rate of eight cents a copy. The difference of a penny between the average single-copy price paid by the subscriber who signs up for the full year and the one who signs up by the semester is an important penny. Actually, it is likely to be easier to get subscribers to sign

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up by the semester, for \$1.20 comes out of the pocket twice at well-separated intervals with much less pain than does \$2.10 at one operation. If the subscriber signs up for the first semester, he will probably sign up for the second—if someone asks him to do so, and if he has been given his money's worth. This requires a good follow-up system, and a well-organized staff of workers.

A closer look at that extra penny you get from the by-the-semester subscriber will show just how important it may be. Assume for the moment that 75 percent of the sales are on a semester basis, with the other 25 percent on the annual and single-copy purchase basis. Seventy-five percent of the total 900 weekly sales amounts to 675 copies. At an extra penny each, these copies bring in an extra \$6.75 a week; in the full year's run of 30 editions this totals \$202.50. Since the original cost for putting out your edition of 1000 copies each week is \$200, this extra penny adds up to more than enough to pay the cost of operations for a whole week. It is, then, a pretty important penny, after all. And it represents clear extra cash for the paper, for it costs nothing in money to call on the semester subscribers.

Remember that the cost figures used here are wholly arbitrary; we have used them to demonstrate a formula by which some problems can be quickly solved. Similar formulas for setting up yearbook costs and setting rates are provided in Chapter 21.

Charge What the Paper Is Worth

In the area of subscriptions, as in advertising rates, student publications are generally charging less than they should. Perhaps this is necessary or desirable, but at least the staff should be aware of what they are doing in terms of their own costs. They should know also that increased prices are a definite trend in all publishing activities. Subscription rates and single-copy prices of daily newspapers and magazines have doubled in some cases, and increased by better than 50 percent in others, in the ten years prior to the publication of this book.

The National Scholastic Press Association points out (in the survey mentioned in Chapter 18) the importance of keeping accurate records: "Records should be kept each year to show just how much the paper costs per page per 100 copies. These should be posted along with the circulation figures, subscription prices, and overhead costs to give the new business staff complete information for the coming year." Methods of figuring cost per page were discussed in Chapter 18, page 330 and following.

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CIRCULATION AND BLANKET COVERAGE

The circulation department's job is to cover the *whole* market:

1. By planning subscription campaigns sufficiently in advance that they can be conducted smoothly and effectively at the proper time.
2. By continuous effort throughout the year to pick up loose ends left by the campaign, and to bolster sales.

Notice that the *whole* reader market is specified. Too many student circulation managers stop when they have covered their immediate, obvious market, their fellow students. Other student managers lift their sights and see extra sales in these areas: parents, alumni, teachers, and other friends of the school, including merchants and other citizens who would buy the paper and the yearbook if properly approached. The coöperation of the editorial staff is necessary, of course, to produce a paper which has appeal for some of these other potential buyers.

In a few instances, private schools mail their newspapers to libraries and to other schools throughout the country. These copies are paid for out of the school's public-relations funds.

Work in Season

Circulation campaigns naturally come in the fall or at the beginning of the semester, and advance planning is needed to produce the material and set up the organization.

Organization generally builds from the circulation manager down through assistants, one for each class in the school. These lieutenants, in turn, each have a corps of assistants, who are assigned to make a personal approach to a certain number of students. One of the most effective ways of accomplishing personal solicitation is the classroom approach, with one or several solicitors assigned to cover each classroom. The solicitation is made just before, or just after, the class hour. The coöperation of the instructor should be gained. A form might be circulated among members of the class, with ample room for the signatures of subscribers. A collector can pick up the money later.

Give Receipts

Again records are important. Each person who collects money should be given a receipt book. Receipts are signed in triplicate. One copy is given to the subscriber when he pays, and one is retained by the collector,

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who turns in the other, with the money, to the circulation office, which, incidentally, should give the collector a receipt, too. A sample receipt form and another circulation-campaign aid in use in a number of schools are shown below.

South Side Times Subscription Report

South Side Times, South Side High School, Fort Wayne, Indiana

Reports of progress and follow-up are, of course, all-important. Many a subscription escapes forever when the subscriber has no money with him at the time of solicitation and someone fails to ask him again later.

PROMOTION AND CIRCULATION

Other avenues of promotion and publicity besides the columns of your paper should be used. They include attractive posters, announcements in assembly and other school or class meetings, and radio facilities. The

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SISTERS—BROTHERS REPORT

To raise percent of your room it will be helpful to fill in this report of brothers or sisters in your room who have brothers or sisters subscribing in some other room. Send to Room 18 for verification.

Agent..... Room.....

Person in Your
Room

Name of Brother
or Sister

His or Her
Home Room

South Side Times, South Side High School, Fort Wayne, Indiana

posters, printed or student-drawn, should be placed at strategic intervals, not only about school buildings, but also in the school community and the windows of neighboring merchants. Assembly programs may be handled by the paper's own circulation staff, but they may prove more successful and carry more weight if some outside agency, such as the student council, will present your story to the school. Remember to have a corps of assistants ready to hand out subscription blanks at the door when the audience leaves.

If the school operates an experimental radio station, or is allowed time on the local radio station as a public service, a still wider audience is provided. Perhaps a digest of the contents of the paper of that week might be given, if someone on the staff shines as a commentator. Occasionally a judicious bit of advertising in the community daily or weekly may be in order, if the cost is not too high. Perhaps your paper could exchange advertising space with the other paper, to the advantage of both.

Contests Are Helpful

Your own columns can be used to good advantage. Unsold advertising space can carry the paper's own institutional advertising. Progress reports

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of the circulation campaign should be printed in your paper. It is customary to give small prizes to classes which turn up the highest percentage of subscriptions before certain stated deadlines, or to individual solicitors who turn in the best performance. Some schools in the same city make an interschool competition of their campaigns. Examples are *The Northwestern*, North Side High School, and the *South Side Times*, South Side High School, both of Fort Wayne, Indiana, which compete each year for a circulation loving-cup.

Keep Up the Good Work

But personal contact is the most effective circulation stimulator. Promotion aids are worthless unless they are followed up by a personal call. Even the most clever publicity stunt to boost circulation must be backed up by a personal visit from a solicitor, with order blank in hand, if you hope to cash in on the interest your bit of promotion may have aroused.

Remember, too, that efforts must not cease at the end of the fall or semester-opening campaign. Circulation selling is a continuous effort. Subscriptions that have been missed during the campaign can be picked up throughout the year, with appropriate pro rata discount for the issues missed by the subscriber. Again, special editions at Thanksgiving, Christmas, commencement, or during the sports season will win additional single-copy buyers if you go after them.

To sell to all classes, of course, the editorial department should maintain a good balance of class news, avoiding a tendency to let any one class dominate the news column. This is a basic responsibility of the editorial staff, but circulation considerations emphasize it.

CLASS CIRCULATION

If your local daily paper is selling at a single-copy rate of a nickel and your student paper charges a dime, you need not be worried. The papers are not comparable, and your readers will not compare them as to price. The same thing is true of advertising rates. In comparison to its circulation, the local daily may be charging less than you are for its space. But again there is no comparison, though some space-buyers try to make one. You have a specialized publication, and you charge the rates you must charge to keep going. You have a circulation of specialized buyers, as pointed out before, or as it is called in advertising parlance, a *class circulation*. After all, if your student paper were as big as the local daily and

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carried as much advertising, you could afford to sell it for a nickel, too—but then you would have a commercial newspaper, not a student paper.

DISTRIBUTION

If your paper is a giveaway, or tied to the student activity book, delivery offers no great problem. Bundles of the paper are placed at strategic spots about the school, and readers help themselves. But if you are charging for the paper, delivery becomes a more complicated responsibility. One method, by far the most general, is hand delivery. Circulation workers make the rounds of home rooms with copies of the paper and lists of subscribers.

Some student papers provide mail delivery; and although this method is expensive, it is more effective. Generally, student papers (except a very few of the dailies) cannot qualify for the commercial newspaper's *second-class* mailing privilege; and the cheapest rate available to them is *third class*, costing somewhat more. Your printer can tell you about these rates and how to apply for them.

Single-copy sales prospects should not be overlooked. Supplies should be placed on the counters of local drug stores and other business places where students and other readers congregate. Arrange with the merchant to pay him a portion of the unit sales price. That practice is followed by the dailies.

Circulation, like the news story, must be considered in logical rather than chronological order. Chronologically, the actual distribution of the paper comes at the tail end of a long parade of labors in getting the paper out. But distribution is only one small part, though an important one, in the whole circulation activity. The other circulation jobs require the same energy and efficiency as the jobs of the editorial and advertising departments. Good circulation is vital. A paper with poor circulation suffers the most severe type of anemia.

And remember that good circulation includes delivering the paper.

EXERCISES

Part I—Individual Assignments

1. Using the formula on page 330, and referring to your student paper's unit cost (which you determined in working out Exercise 1, page 339), compute the following:

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A. A single-copy sales price based on that unit cost.

B. A full year's subscription rate and a semester subscription rate based on the number of issues of your paper which were published during the school year.

2. In tabular form, compare your figures with the established single-copy price and the yearly and semester subscription rates charged by your student paper.

3. Submit your tabulation with an analytical report. In this report, state whether you believe the present rates of your student paper are high enough, too high, or too low. Give specific reasons for your conclusions. State whether you believe the rates should be changed or retained. If you believe they should be changed, state by how much and why; if you believe they should be retained, state reasons. Consider what effect, if any, a change in rates might have on total circulation.

If your student publication is a giveaway, determine a single-copy price and subscription rates for it, according to Exercise 1. Write a 500-word paper discussing, in the light of local conditions, whether you think the present practice of giving away the paper should be continued, or whether a charge for it should be established. Give specific reasons for your conclusions. Consider the effect a charge for the paper might have on circulation.

4. Assume you are the circulation manager of the student paper. Analyze the past six issues for content. Do the news stories, pictures, features, departments, and columns generally satisfy the various interests of the readers? Is too much space devoted to some activities in proportion to the probable reader interest, and is too little space devoted to other activities? Can you think of areas of reader interest which are not now covered at all? Write a 500-word report on your findings. Include specific recommendations for new coverage to increase the reader interest in the paper, and state reasons for believing your recommendations should be adopted.

5. Draft a plan for a circulation campaign for your student paper. Specify the methods to be used to gain the attention of prospective subscribers (newspaper ads, mailing pieces, posters, word of mouth, and so on). Specify the number of workers needed for personal solicitation of all potential subscribers. Draw up a chart showing the organization of a circulation staff to do the job, and specify the duties of each individual.

A. Make the layouts and write the copy for three circulation posters that might be used to advertise your school paper.

B. Write the copy for an attractive circulation appeal which could be printed on the back of a one-cent mailing card.

C. Write a script for a one-minute radio broadcast appealing for subscriptions.

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Part II—Class Discussion

1. There should be a blackboard chart of the present circulation department organization of the student paper to provide background for a discussion of the following questions:

- A. Are there enough workers to cover the circulation potential of your paper?
- B. Are their duties defined clearly enough?
- C. Is there an adequate follow-up system on solicitation; that is, are you certain that some subscriptions are not lost because a solicitor failed to call a second time when a prospect was unavailable at the time of the first call?
- D. What specific steps might be taken to strengthen the organization of the paper's circulation department?

2. Each student should have samples of the promotional material used to stimulate circulation of the paper for a discussion of their adequacy. Specific suggestions for improving the material should be offered.

3. Individual reports submitted in the performance of Part I exercises can be used to provide background for class discussion of the following:

- A. The adequacy of present subscription rates.
- B. The suitability of present content of the paper to the needs and interests of the readers.

Note: The discussion should be kept to specifics; consider the specific suggestions offered in the above reports on subscription rates, content of the paper, and so on. Suggestions approved by the class can be forwarded to student newspaper executives for their consideration.

Publishing the Yearbook

Aim for a Work of Lasting Value

HAVE you ever paused when buying a magazine or newspaper, and really looked at the array of journals displayed? They represent quite a sight. The sports magazines alone take up a whole rack, and the magazines about screen stars another.

The United States, though not the largest country in the world in area or in population, boasts a greater number of self-supporting periodicals than any other. Have you ever stopped to wonder why?

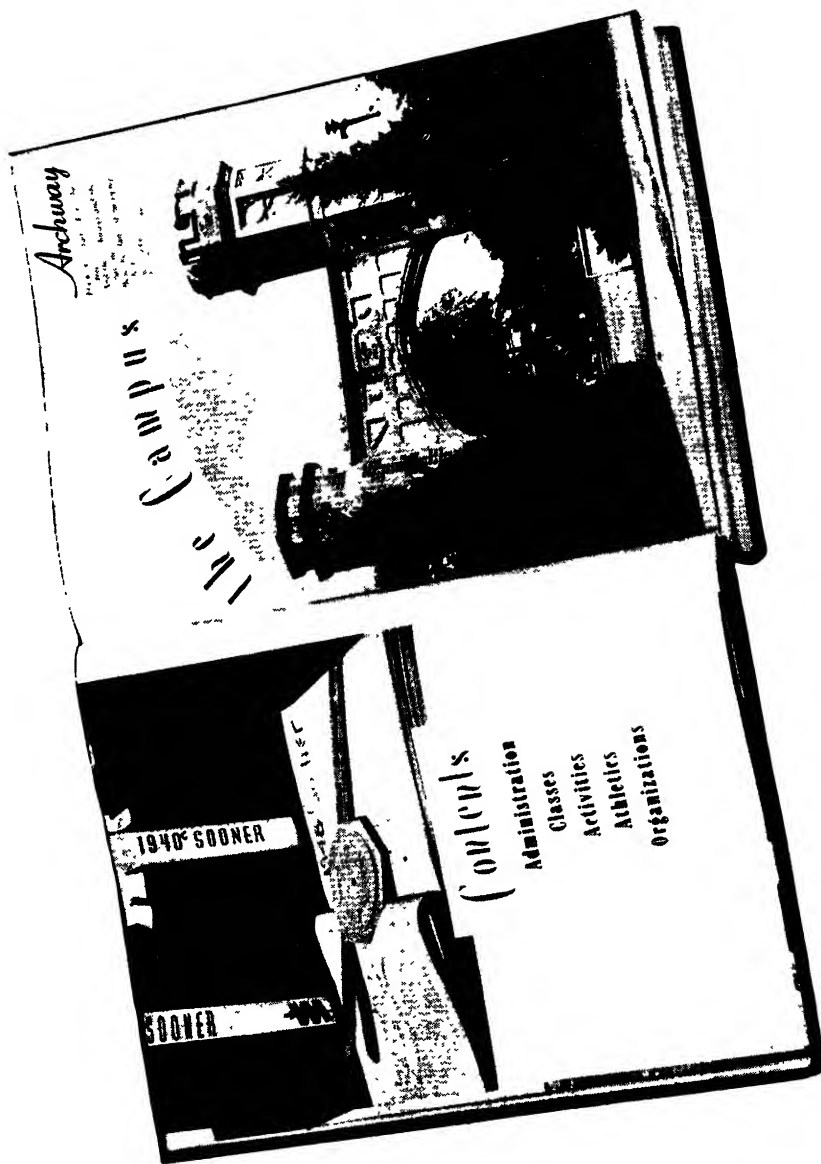
WHAT THE READERS WANT

There are scores of reasons. A few of these are our high literacy rate, our high standard of living, our growing amount of leisure time, our freedom to inquire and to publish, our increasing curiosity about our own land, the world, and the universe.

But the reason that concerns you as a student journalist is more obscure. Back of every magazine published today stands a man or woman, the publisher, who asked himself a simple question and came up with the right answer. The question was: What do readers want?

Every month, in New York or some other American city, a publisher launches a new magazine. Some die a-borning; others struggle fitfully before they give up the ghost; and still others climb steadily to long life and prosperity. There may be a hundred reasons for the failures, but there is always one basic reason for success: the publisher knew what readers wanted.

What is true of magazines is also true of newspapers and books and any other publishing venture. The successful publisher is the one who has solved his *readership formula*, and there's a readership formula for the school yearbook.



Sooner Yearbook, University of Oklahoma, Norman, Oklahoma

The yearbook will be opened many times by the graduate. Make sure it is always a credit to your school.

PUBLISHING THE YEARBOOK

FROM SCRAPBOOKS TO THEMES

Let us take a brief glance at the history of annuals. If you understand the origin and development of the yearbook, you will be better prepared to analyze today's book and its possibilities.

The first yearbooks were as personal as books can be. They were not printed, and many of them were not bound. But they were prepared with loving care. They included photographs and drawings with hand-lettered captions, dance programs, commencement souvenirs, perhaps a pressed flower or two, ticket stubs, notes from friends, autographs, and even an occasional chunk of wood from goal posts uprooted after a football victory. Each student made his own and placed in it just what he wanted. The first yearbook was a scrapbook.

Print Has Its Own Personality

Scrapbooks, for all their haphazard charm, are impermanent. Pages curl, and ink fades. At last some unrecorded genius hit on the idea of preparing a scrapbook for the whole class. Such a book would, of course, be prepared as a group effort. Also, it would be printed and bound, and the photographs would be taken by a professional photographer.

But print has a curious effect on the amateur. It has its own personality and frightens the inexperienced into trying to assume dignity. Thus the yearbooks of forty and fifty years ago were stiff and formal and sober, and for the most part dull. They were little more than collections of carefully posed studio photographs of individuals and organizations. Even the individuals pictured soon grew tired of them and stowed them away in the attic, where they remained until discovered by irreverent children and grandchildren.

Informality Becomes the Keynote

The commercial magazines of forty and fifty years ago were often dull, too, viewed by present-day standards. As the informal, conversational note began to creep into magazine copy and layout, artists began to experiment with new typographical and make-up techniques. The brightest of student editors tried to apply to yearbooks what they saw in magazines. The yearbooks, in turn, became more lively. Color began to spread over the pages of annuals, and the individuals in the pictures began to look more like human beings and less like wax statues.

JOURNALISM AND THE STUDENT PUBLICATION

Thus far, the development was all to the good. But along with this new typographical freedom came an influence that subjected student editors to a stricter discipline than that of dignity. The new discipline took the form of the *theme*—the idea that the yearbook had to be organized about a single, impressive idea, and that every section had to be forced into the pattern.

Think Twice Before Using a Theme

The theme itself originally made sense, because it grew out of student life and student activities. But before long, student editors ran out of inspiration; and they began to reach outside of the school community for their themes. This trend grew. Before long it bordered on the absurd. By now, most yearbooks have tried the circus theme one year or another, pretending that the school itself was a circus, the principal the ringmaster, the faculty the headline acts, and the student body the animals, clowns, and acrobats. Other themes as remote from school activities have proved quite as popular. According to a salesman for an engraving firm specializing in yearbook work, "In 1949, fifty percent of the yearbooks in the country went in for the Forty-Niners Gold Rush theme." He may have been exaggerating, but only slightly.

STAFF ORGANIZATION

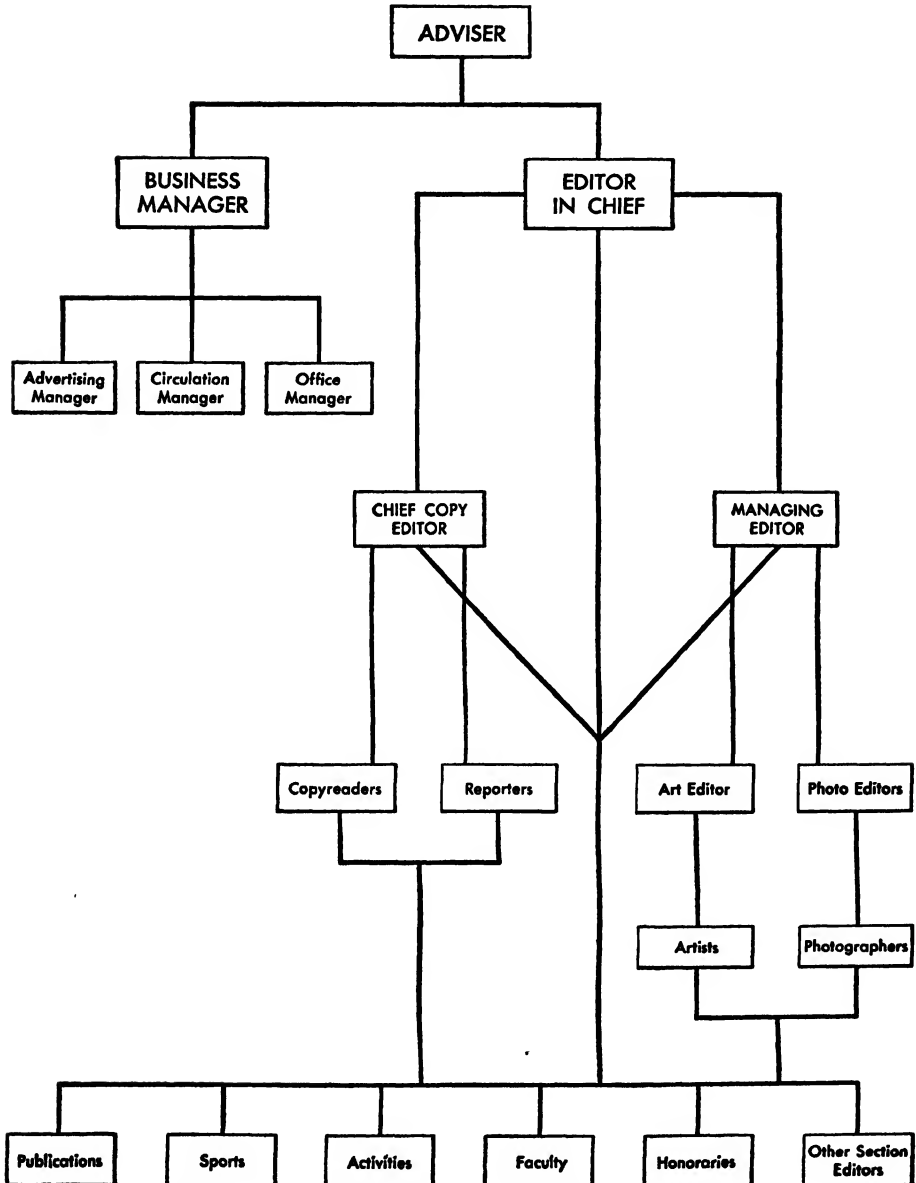
We will return to the theme later. But first, it will help you to go back and review a few chapters in this book, particularly those on editing, headlining, illustrations, make-up, early copy, advertising, and circulation. Although they were written largely with newspaper work in mind, they apply equally well, with a few variations, to any sort of journalism, and specifically to work on the annual.

Page 361 shows a chart representing a suggested staff organization for the yearbook. It springs from the same principle which produced a similar chart for the student paper (page 33)—function creates the job.

Editorial Personnel

Again the editor has final responsibility for nonadvertising copy and illustrations, and again he has lieutenants. His principal assistants are the chief copy editor and the managing editor. The chief copy editor is in charge of all writing, and the managing editor has supervision of all illustrations. Working with them are the editor's other assistants—and there

**TYPICAL ORGANIZATIONAL SET-UP OF SCHOOL YEARBOOK
IN SCHOOL OF 1000 STUDENTS**



JOURNALISM AND THE STUDENT PUBLICATION

may be a score or more of them—the section editors. These people are responsible for special sections of the book, such as activities, honoraries, publications, sports, faculty. Some large sections may have to be broken down; for example, sports might be subdivided by seasons, with an assistant section editor in charge of each. Photographers and photo editors, working in a pool under the managing editor, are available to section editors on call. The art editor, of course, is a special assistant of the managing editor. Reporters and copyreaders, working in a pool under the chief copy editor, are also available to section editors.

Business Personnel

The business staff is set up much like that of the student paper, and functions in much the same manner. Two important differences are:

1. Advertising and circulation campaigns will be concentrated in the fall. The editors must know early in the school year approximately what the revenues will be and how many books will have to be printed. Annuals require long-range planning.

2. The annual may have to be supported by additional revenues. Many yearbooks are subsidized by school authorities or a student organization, or bolstered by the proceeds of fund-raising campaigns or projects and social affairs.

TERSE AND UNIFORM COPY

Writers for the yearbook have months in which to prepare copy, as compared with the days or hours for student newspaper reporters. Much of what has been said about copy in the chapters on news writing, editorial writing, and feature writing holds for annual copy. Writers for the yearbook, perhaps even more than newspaper feature writers, are free of patterns and disciplines, with one vital exception: Whatever else it is, yearbook copy must be terse and punchy. The yearbook is primarily pictorial. There is room in it for copy, but only copy which pulls its own weight—copy with the impact and color of photographs.

The job of copyreaders for the annual differs in one primary respect from that of copyreaders on the student paper. The newspaper is a tight, compact body which supplies its own unity. Copyreaders on the newspaper need have little concern for fitting one story in with another. Variations in style, like variety in make-up, spice the paper. The best annuals have unity, too, but it is a unity that does not come easily, a unity that

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must constantly be striven for. Copy that flows from page to page helps provide that unity. Hence the yearbook copyreaders must see that any piece, however sparkling, fits in with the rest of the book.

Set the Style

The chief copy editor should set a style and see that his copyreaders maintain it—not merely style in the literary sense, but also in the type-setting sense. Copyreaders must agree on spelling forms, capitalization, abbreviation, punctuation, all the mechanics of writing. That kind of insistence on maintaining style is another method of maintaining unity.

On the student paper, a few copy errors are, perhaps, unavoidable. In the yearbook, they are inexcusable. Today's newspaper is used to wrap fish tomorrow; that is at once the irony and the consolation of newspaper work. But the yearbook is permanent, and so are the mistakes in it.

SAVING TIME AND MONEY

Ideally, a short course in engraving processes and typography would be prerequisite to work on the yearbook, for the yearbook is mainly a *pictorial* record of a year's activities. Everything in the chapters on illustration and make-up applies to the yearbook, but you should know a great deal more about these subjects. Fortunately, there are companies which specialize in engraving, printing, and supplying paper and binding for the yearbook. Their craftsmen can bring to you, in consultation, the experience gained from processing thousands of annuals. They cannot do your work for you; you should neither want nor expect them to. They can, however, give you advice that will save you time and money.

Some of these companies also publish instructional pamphlets and brochures on the building of yearbooks. These are designed to sell the services of the company, of course, and hence must be looked upon as publicity; but they can be helpful. Several may be rated as competent guides. Moreover, special texts are available in this field.

Of the many ways to save money in the production of an annual, three are worth special mention here:

1. *Choose a cover that fits your needs and your pocketbook.* As many editors have learned, the heavy, embossed, padded leather cover is a luxury, not a necessity. All you need is a cover that will hold your pages together permanently. A hard board cover will do the trick. Anything more expensive is window dressing—fine if you can afford it, but not essential.

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2. *Gang your cuts wherever possible.* The engraver should be consulted about ganging. Half-tones can be made in series on the same plate, and so can line cuts. Remember that the relative cost of engraving, on square masses, goes down as the size of the cut increases. For ganging, of course, all illustrations must reduce or enlarge to the same proportion.

3. *Limit your free list.* Some staffs give away as many as 100 copies a year, needlessly, to deans, professors, advertisers, and friends of the school. It is good practice to give advertisers free checking copies of your student paper, but it is being overproper when the practice is carried over to the yearbook, unless provision was made for a free copy to each advertiser when the advertising rate was established. As Professor Alan Scott, formerly advisor for the *Wolverine* of Michigan State College, pointed out in an article in *Scholastic Editor*, yearbook production costs range from \$2 to \$7 per book. If you give away 100 copies a year, you also give away from \$200 to \$700.

MAKE-UP AND BALANCE

Make-up for the student paper is based largely on the single-page unit. Make-up for the yearbook must be considered in terms of facing pages. Here are two important rules to bear in mind:

1. *Think always in terms of two-page spreads.* While it is true that the individual pages should hang together, page unity is not enough. Except for the first and last pages in the book, every page faces another, and the reader looks at both pages at the same time. They must be tied together. The bridge or tie is *balance*, formal or informal. The trend is towards the latter, what is sometimes called *occult* balance—an eye-pleasing arrangement of masses of type and illustrations on the two-page spread. Decorative page borders will not do the trick; instead of bringing the two pages together, they hold them apart in individual, self-contained units.

2. *Think next of sections, and after that of the book as a whole.* Unity is provided by planning two pages as one, in double-page spreads. *Variety* is provided by fitting each spread into its section in a manner that will provide changing patterns for the eye. Nothing is so monotonous as the repetition of the same two-page pattern throughout a section—or, perish the thought, throughout the whole book. Maintain balance, but shift the masses about from spread to spread.

Balance among sections, speaking of the book as a whole, is more difficult to maintain, but it is just as vital. Don't let sports, or any other activ-

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ity, run away with the book; for every student on the varsity football eleven there are at least a score of others engaged in activities that to them are just as important.

THE DOCUMENTARY TECHNIQUE

Earlier in this chapter we followed the development of the yearbook over the years to the point where student editors began to feel they had to have a *theme* for the yearbook. In trying to find novel themes, themes which had not been used in their school previously, they began reaching far afield.

With the overstress of the theme, however, there started another trend which points the way towards more logical unity. Students in other classes who had friends in the senior class, or who wanted a record of each school year, began to buy the annual. Clever editors saw in them a new market, a chance to increase distribution and thus bring down unit costs. They began to publish more and more material about underclassmen, and, in turn, these underclassmen began to buy more and more books. The yearbook became something more than a keepsake for graduating seniors. It became a permanent, all-embracing record of the whole school's activities for the year.

Here was an answer to the problem of the theme. In their approach to the job of putting out a book for the whole school, the editors adopted the *documentary* technique. What do we mean by documentary? What is a document but a compact, permanent record?

DECORATIVE AND FUNCTIONAL ART

The trouble with most themes was that they had nothing to do, really, with the book or the school. What possible relationship existed between the circus theme, discussed earlier, and the school community? Yet the circus theme was quite appropriate, compared with other themes that tried to liken the school to a Spanish galleon or a feudal castle. Artists and cartoonists were pushed to the limits of their imagination trying to maintain these impossible parallels.

The idea that art work for the annual should be *decorative* rather than *functional* was a natural outgrowth of the influence of the theme. (*Decorative* art, in the sense used here, is that which does nothing to tell about the school, but merely attempts to make the book attractive. *Functional* art is that which tells part of the message of the book, tells something



Sooner Yearbook, University of Oklahoma, Norman, Oklahoma

Selecting the pictures and making the layouts become an important job of the student yearbook editor. Here he carefully examines a picture before he makes his choice.

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about the school.) Student artists were encouraged to produce elaborate panels and full-page drawings which had only the remotest connection with photographs or copy. There developed a belief that the annual was a fine medium for the display of student art work. Perhaps it is, but the art work should be fitted to the yearbook, and not the yearbook to the art work. The yearbook is no more a vehicle for art students than it is for the football team.

Here are two rules for art work in the yearbook—and for other illustrations too:

1. *Don't mistake decoration for beauty.* Beauty, professionals of the graphic arts agree, springs not from ornament but from function. Layout and atmosphere for each page should be determined by the copy—in this sense, both text and photographs—on that page.

2. *Don't go overboard in a search for novelty.* Variety is one thing, fadism quite another. Remember that the yearbook should be planned to last a lifetime. Novelties begin to look pale after a few years.

Instead of unity from a superimposed theme, there can be a unity which comes from within the school. Look at the faculty section, for example. What do you want to say about your faculty? It is probably something like this: Here is a group of earnest people, some brilliant, some witty, some painstaking, all giving something of themselves to every class that passes through the school.

If that is what you want to say, how better do it than by showing these people at work in the classrooms, in conference with students in their offices, or relaxed in conversation on the campus? Certainly such a layout for your faculty section will mean more to you several years from now than a collection of formal portraits surrounded by art work which tries to pose the faculty as knights and ladies of a feudal castle. It should mean more to you today.

Personality From Informality

Perhaps this example will give you the key to the whole matter of organization. Originally the yearbook was a personal scrapbook. Today it should still be personal. And the avenue toward personality, in this sense of the word, is *informality*. Keep the book informal and it will have personality. Even student portraits can be informal. What you are after is not so much theme as *character*. If your book has character, it will have unity—a unity that comes from within.

PUBLISHING THE YEARBOOK

Themes Can Be Good

All that has been said thus far is not to deny to the yearbook a central organization, even a theme that can be stated in a sentence or two. But the theme should spring from the school and be shaped by the school. Any number of themes can develop out of school activities. For example, the book could take the form of a detailed report on the school year to parents and friends, enlivened by art and copy representing a reporter at work. Similar ideas can be developed in editorial conferences. And, of course, if this is a legitimate anniversary year for the school or the book, the book can, and should, celebrate it.

PLANNING FOR EARLY COPY

There will be no attempt here to present a detailed discussion of the year's work on the annual. Just remember that it *is* a year's work. Advertising and circulation campaigns should be planned in detail as soon as possible after the opening of school in the fall. Printing, engraving, book covers, and so on must be considered then too.

Here is an example of planning. Some editors believe that if they hold the book up for spring sports, they will be unable to distribute it before the seniors are graduated. In some schools editors arbitrarily use spring sports from the preceding year and close their ears to subscriber complaints. But a slight compromise will permit this year's spring sports in this year's book.

To do this, most of the other copy must be in early. Engravers and printers can handle a few late pages if they know in advance that those pages will be late—and if all the other copy is ready in advance.

What does this mean in terms of actual copy? It means, for example, that the football pages have to be laid out, and the copy sent to the printer and the illustrations to the engraver, not in February, but immediately after the close of the gridiron season. It also means that for spring sports you may have to settle for photographs taken during early practice, or, at the latest, during the first games of the season.

If copy is planned that way, the job will be easier and cheaper. Many yearbook printers and engravers will give rate discounts for early copy and illustrations. What is the same thing, in effect, others charge at a higher rate for late copy and illustrations.

Teamwork and planning—year-long teamwork and year-long planning—are the answers to successful yearbook production.

JOURNALISM AND THE STUDENT PUBLICATION



The Makio, Ohio State University, Columbus, Ohio

Promotion and personal sales effort combine to assure top sales for Ohio State University's student yearbook, *The Makio*. Here the student editor turns salesman and secures orders from two coeds against the background of a poster announcing the book.

PRICING THE YEARBOOK

The same methods used (Chapter 20) to determine the subscription price of the student newspaper can be used to determine the selling price of the yearbook. Suppose that the cost of printing 1000 copies of your yearbook is \$7025. Of these, 50 copies will be given away, leaving 950 copies to sell. To meet costs, a total revenue of \$7025 is required. One-third of that total cost must be met by circulation. One-third of \$7025 is \$2341.66. The part of the unit cost to be borne by circulation, then, is \$2341.66 di-

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vided by 950 copies, or \$2.46 plus. Call this \$2.50 to simplify computations. Remember that unit cost is figured on the basis of 950 copies instead of 1000, since 50 copies are distributed free, and their cost must be made up by letting the sale copies carry the burden.

Subscription Prices

To this \$2.50, add 10 cents to provide a small margin of safety, bringing the price up to \$2.60. This is the lowest price at which you can sell to those who purchase in advance. Thus a price and discount must be set which will not fall below this rock-bottom figure.

A fair inducement for people to sign up for the book in advance might be a 20 percent discount. What single-copy sales price, with a 20-percent discount, will net \$2.60? Elementary mathematics gives you a mark-up of 65 cents. Added to the rock-bottom figure of \$2.60, the mark-up gives a total price of \$3.25. This will be the sales price per copy on the day of publication. Those who purchase in advance will receive a 20-percent reduction, buying the book at \$2.60, the original rock-bottom figure.

Space Rates

Advertising rates for the yearbook are determined by much the same process as that used to establish advertising rates in the student newspaper (Chapter 18). If two-thirds of the total yearbook cost of \$7025 must be carried by advertising, \$4683 worth of space must be sold. It must then be decided how many pages of advertising can be carried. Divide \$4683 by that number of pages, and you arrive at a basic page rate. This page rate, of course, should be slightly raised to provide a margin of safety. Remember that space will be sold in half-pages, quarter-pages, and eighth-pages. As an incentive for the advertiser to take a full page, the half-page rate should be slightly higher than one-half of the full-page rate, perhaps 5 to 10 percent higher. Correspondingly, the quarter-page rate should be slightly higher than half of the half-page rate, and the eighth-page rate slightly higher than half of that of the quarter-page. Yearbook rates are based on full pages and fractions of pages rather than on column inches because the column of type, in the newspaper sense, does not appear in the yearbook.

AVOIDING LEFTOVERS

In deciding how many copies to print, you must be guided first by the number of copies that were sold last year, and (after the price has been

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set and the book has been offered for sale) by the number of copies sold in advance. Some allowance must be made for last-minute buyers in setting the printing order, for their money will help pay the bills. This allowance should be controlled by the experience of previous years. It is wiser to err on the side of conservatism than to gamble on a large sale of single copies. It is better to sell every copy of the book and leave a few potential customers empty-handed than to be caught at the end of the year with a heavy overstock. Leftover yearbooks have no value except as scrap paper. You have no great responsibility to students who decide too late that they want to buy the book.

EXERCISES

Part I—Individual Assignments

1. Prepare a 500-word criticism of one of your school's recent yearbooks based on what you have learned from this chapter. Include answers to the following questions:

- A. Is the theme appropriate, or is it far fetched? Why?
- B. Does the book appear to have unity? If so, how do you think the unity was achieved? If not, why does it appear not unified, and what might have been done to give it unity?
- C. Is there sufficient variety in the book? Give reasons for your opinion. What do you find of special distinction about it?
- D. Generally, do you think it is a book which will be valued by its purchasers in the years to come?

2. Compare the most recent issue of your school's yearbook with a copy of five years ago, ten years ago, fifteen years ago, twenty years ago. Prepare a written report of 500 words to include answers to the following questions:

- A. Do the books show sufficient variety from year to year in theme, format, and content? What major variations do you note? (Cover styles, page size, paper stock, handling of illustrations and the like)
- B. Do you think there has been a general improvement in yearbooks over the years? Why or why not?

3. Prepare rough layouts for a two-page spread which you would like to have appear in your class yearbook. Specify the section of the book in which they should appear. Indicate and describe the illustrations on these pages, and write copy for the printed materials.

4. Applying the formulas described in this chapter, determine the following:

- A. The unit cost of the most recent issue of your yearbook.
- B. An advance-sale price, and a publication-day sale price.

PUBLISHING THE YEARBOOK

- C. A schedule of advertising rates for a full page, a half-page, a quarter-page, and an eighth-page.

Refer to the example given on pages 370–371, and apply the two-thirds from advertising, one-third from circulation, formula in determining the above figures. School records may provide useful data, such as the number of copies of the last book printed and the total printing bill including cuts.

- D. How do your computed sales prices and advertising rates compare with the actual charges made for the latest issue of the yearbook? Were these rates apparently high enough to clear expenses, or was there an apparent deficit?

5. Determine the number of copies which were on the free list of the last issue of the yearbook and compute their total value in terms of the unit cost which you estimated.

Part II—Class Discussion

1. Is your most recent yearbook generally well balanced as to content?
 - A. What specific interest areas are covered? Are some overstressed, some understressed, some omitted?
 - B. How does this yearbook compare with those of other years? Is there improvement?
2. Are the illustrations generally meaningful, or are too many of them purely fanciful and decorative?
3. What can you say of the themes? Specifically, what other themes might have been adopted?
4. Are the illustrations generally well printed?
5. What kind of paper stock and cover stock was used?
6. As specified in the exercises on advertising and circulation of the student paper, a chart should be drawn on the blackboard of the staff organization of the yearbook, for purposes of discussion. Record all pertinent suggestions for changes and improvements.

Building a Career

Journalistic Training Opens Other Doors

WHAT are the opportunities in journalism today? The pessimist may answer that jobs are scarce and growing scarcer. He bases this statement on the fact that the number of daily and weekly newspapers of general circulation has declined sharply in the past quarter of a century, and argues therefore that the number of jobs has decreased.

THE SCOPE OF JOURNALISM

This pessimistic viewpoint is distorted because it narrowly considers the daily and weekly newspaper of general circulation as the whole of journalism, and is blind entirely to the emergence of other great mass-communications media. What are these media? Briefly, they are:

1. Thousands upon thousands of publications which gather and sell news and information about specialized fields. Many of these have enormous circulation. Some are issued daily, others weekly, others monthly.

2. Radio, television, and newsreels.

3. Advertising, which has emerged as a big business in itself, principally since World War I.

4. The huge field of public relations, including advertising, publicity, and sales promotion. In conducting a public-relations program, a company may use all the general media, some special circulation media, plus media of its own manufacture, in presenting a product or an idea to the public.

5. Other mass-communications inventions still in the experimental stage, of which the facsimile newspaper is only one.

Add to these the development of special reporting and writing jobs on newspapers, jobs which were unknown a quarter of a century ago. Add also a tremendous growth in businesses which service the daily and weekly press directly, such as the wire services, the press syndicates, and

BUILDING A CAREER

companies which produce mechanical equipment and supplies. Then add a growth in companies which do special printing and perform other special services for these media. A complete listing of all the mass-communications media, plus the many types of other businesses which depend on mass communications for their existence, fills several large directories which are published for the convenience of workers in these fields. This gives some idea of the number of jobs to be had in the broad field of journalism and related areas.

Ability and Education Count

In the thousands of divisions and subdivisions of the mass-communications media will be found the reporter, the special writer, the copy editor and other editors, the layout man, the make-up man, the photographer, the cartoonist, the advertising copywriter and layout man, the salesman of advertising and the salesman of circulation, the librarian, the technical expert, the mechanical worker, the skilled manager. In fact, all the men and women whose activities are described throughout this volume are found in many fields other than direct newspaper work. Perhaps, indeed, more of these workers are employed in related fields than in the field of the general-circulation newspaper.

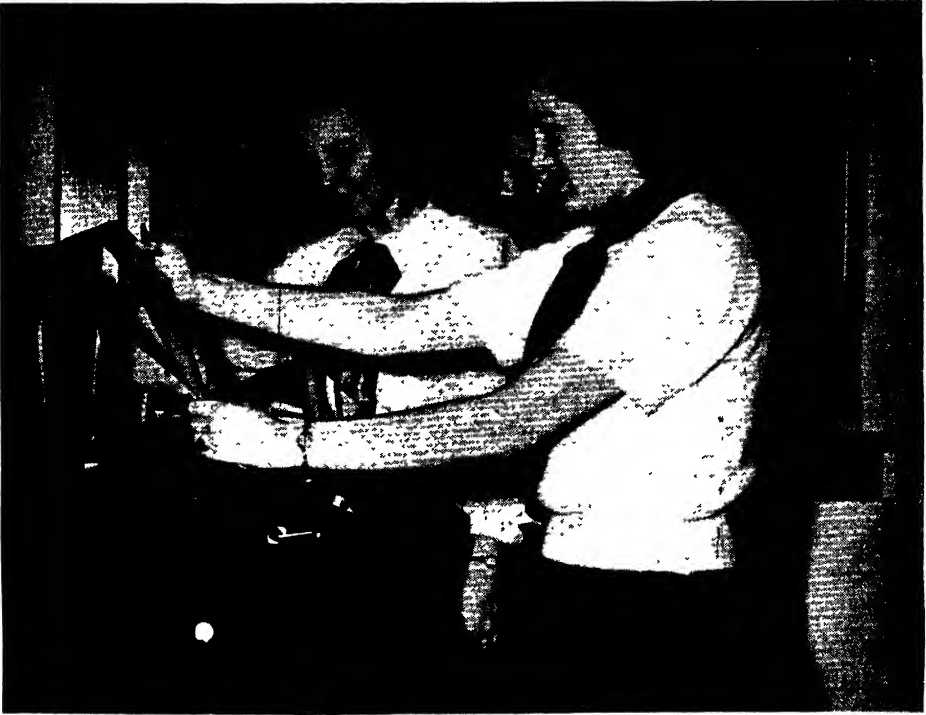
This is not to say that jobs are overplentiful and easy to get, or that it is easy to build a successful career in journalism. Maybe you will be lucky enough to get a job just by asking for it, but to hold the job and to progress to bigger jobs—in short, to build a career—you will need something substantial to build on. Even a strong aptitude is not enough. A good education must supplement aptitude.

Newspapers and News Magazines

The daily newspapers of general circulation in this country number more than 1700, with a total circulation every day of in excess of 50 million copies. These dailies vary in size from the big metropolitan newspaper, with a million or more readers, to the smaller daily in the smaller cities, with circulation ranging from a hundred thousand copies daily to 2000 or less.

Weekly newspapers of general circulation number more than 10,000. They are found not only in smaller cities and towns throughout the nation, but sometimes in the largest cities, where such papers may service a district of the city.

JOURNALISM AND THE STUDENT PUBLICATION



The Oklahoma Daily, University of Oklahoma, Norman, Oklahoma

These young women plan journalism careers. Here they check a story coming in on a wire-service teletypewriter.

The weekly news magazines are a relatively recent development in the history of journalism, having come into prominence during the past quarter of a century. Among the better known of these are *Time* and *News-week*, each with a weekly circulation running into the millions, and read all over the nation and in many other parts of the world. These big weekly magazines have large staffs of workers and maintain their own news bureaus in all parts of the world.

Radio and Television

Radio as a news medium gained great prominence over a period of years. The first regular radio broadcast was made in 1920; and following that date, radio broadcasting stations increased until they now number more than 3000 throughout the nation. Almost all of these stations broadcast news; about a thousand of them are directly connected with news-

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papers. Some of the stations have substantial news-gathering and editing staffs; nearly all use wire services. The growing medium of television is another important method of distributing news.

SPECIAL PRESS SERVICES

Wire Services

The big press associations which service the daily newspapers with news from near and far are the wire services, such as The Associated Press, United Press, and International News Service. The AP services some 1700 newspapers in the United States and about 2300 foreign papers; the UP over 1000 domestic newspapers and over 900 foreign papers; and the INS over 600 domestic newspapers and about 600 foreign papers.

These wire services transmit news, features, and pictures from all over the world directly into newspaper offices by teletype, by mail, and by telegraph. They maintain reporters in strategic locations everywhere. News is processed and edited in regional bureaus with a staff organization paralleling the daily newspaper organization of reporters, editors, and so on. These wire services also have complete and separate staffs to write and edit news for distribution by teletype into radio broadcasting stations. A recent development in news service is the transmission of photographs by wire.

Syndicates

Syndicates are considered separate and distinct from wire services. A syndicate buys material and sells it to newspapers and other publications. This material consists chiefly of features, as distinguished from straight news; it includes articles, editorials, photographs, cartoons, comic strips, crossword puzzles, science stories, and other kinds of special material widely used by daily and weekly newspapers and by magazines.

About 200 syndicates are listed as servicing various publications. The largest is probably King Features Syndicate, which services thousands of daily and weekly newspapers, and some magazines, with hundreds of special features. Western Newspaper Union performs a similar task in the weekly newspaper field. A few of the larger newspapers—for example *The New York Times*, the New York *Herald Tribune*, and the Chicago *Daily News*—syndicate to other newspapers some of the material gathered by the special bureaus they maintain in large cities all over the world.

JOURNALISM AND THE STUDENT PUBLICATION

Much syndicate material is sent in mat form, which the publication can cast in metal and so print (page 174). Shipment of materials in mat form also makes for faster and cheaper distribution.

Through syndicates, newspapers can afford to buy, at relatively small cost, stories by well-known writers, comic strips by famous cartoonists, and much other material which would be prohibitive in cost if the individual paper undertook to keep the author or artist exclusively on its staff. The advantage of syndication to the writer and to the artist is a vast increase in income over what he might make working for one paper alone. Some syndicated writers and artists have top-bracket incomes.

The Specialized Press

Thousands upon thousands of special publications have as their principal business the gathering and selling of certain limited kinds of news and information. Some of these are daily newspapers. The *Wall Street Journal* (financial), *Film Daily* (motion pictures), and *Women's Wear* are examples.

The N. W. Ayer annual *Directory of Newspapers and Periodicals* lists these under the major heading of "Trade, Technical, and Class Publications," and then subdivides them into more than 200 different classifications from "Advertising" to "Zoology." A glance at the display on any large newsstand will give you an idea of the range of subject matter of these specialized publications, although many are distributed exclusively by mail.

These publications are sold to the reader, and are not to be confused with the advertising or publicity giveaway publication. They are designed to appeal to people by sexes, by age groups, or by their particular vocational and avocational interests—magazines for boys and magazines for girls, magazines for women in the city and women on the farm, for men with hobbies such as fishing or model railroads, magazines for home builders and homemakers. Some publications are devoted exclusively to news and reviews of the literary world, others to music, others to painting. Still others are devoted to subjects ranging from archery to stamp collecting to the United Nations.

Every profession from astronomy to engineering to medicine to zoology, every trade, every business from the manufacture and sale of automobiles to the manufacture and sale of pottery has such a publication; some trades, businesses, and professions have several publications, some

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have hundreds. Many of these publications, besides employing sizable staffs, buy articles and fiction from free-lance writers. Many carry large advertising space.

The list of agricultural publications alone runs into the thousands. Some are distributed on a national basis, some by state, and some are confined to a single county.

The foreign language press also comes under the heading of specialized publications. In the United States, newspapers and magazines are published in many languages.

THE FIELD OF ADVERTISING

Advertising has grown to a major industry since World War I. Hundreds of millions of dollars are spent by businessmen for advertising in national magazines, on the radio, in local newspapers, and in other media. Broadly, the advertising business splits into two main segments:

1. *Advertising agencies* prepare and place advertising as a service to their clients. These agencies select the publications in which the advertising is to appear, buy the space for their clients, prepare the advertisements including the copy, art work and layouts, prepare radio programs on a local or national basis, buy the time, and do many other services for the fees they collect.

2. *Advertising departments* in business establishments buy space in publications directly and prepare copy for that space. These are found in such retail sales establishments as department stores, and in large firms that produce consumer goods, from soap to cigarettes to cereals.

Not only does the advertising department prepare material for publications and programs for the air, sometimes in coöperation with an advertising agency, but the department also prepares many other printed pieces to be used in sales campaigns by mail or as posters as well as booklets and catalogues, and prepares window and counter displays, and other visual aids.

THE FIELD OF PUBLIC RELATIONS

We can give no more than a glance at the vast effort termed public relations. Manufacturing concerns; trade and professional associations; various departments of federal, state, and local government; schools, colleges, and universities; retail business establishments; and many other organizations have come to see the need of telling their story to the pub-

JOURNALISM AND THE STUDENT PUBLICATION

lic. They use mass-communications media to a large extent. Besides straight advertising done through agencies and their own departments as described above, they maintain special publicity departments with several distinct duties that should be of particular interest to journalism students. These duties are:

1. Preparation of news and feature stories for newspapers and magazines of general circulation and for periodicals in their special field.

2. The publication of special newspapers and magazines, commonly called house publications or *house organs*. These are sometimes prepared for employees, sometimes for stockholders, sometimes for distribution to the general public or a segment of it.

3. Preparation of visual exhibits for county fairs, conventions, and the like.

4. Preparation of other special printed material in booklet and pamphlet form.

5. Preparation of speech material for executives.

Many other tasks are performed by a well-organized and well-managed publicity department; a bare listing of them all would take many pages. However, the point is that again journalistic training and specific journalistic skills come into play. In fact, newspaper training is sometimes prerequisite to employment in a publicity department.

Busy editors and reporters frequently find the publicity worker of great value to them in collecting material, if it is prepared in newspaper form; and if the facts are reliable. Here is where newspaper training counts, then, in familiarizing the publicity worker with the needs and demands of newspaper editors. In judging any publicity story, the editor follows two guides. He asks himself:

1. Is it news?

2. Is the source reliable?

If the story passes these tests, and if it is well written, the chances are good that it will be printed.

House Publications

The house publications, or house organs, deserve a special word here. More than 5000 such publications are printed in this country. Some are daily newspapers; others are weekly or monthly magazines. Some are elaborately printed on smooth paper and in color, and rival in attractive appearance the national magazines. Large staffs of workers are often em-

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ployed in preparing these publications. Some are published with several editions to cover various branch plants or retail outlets; some circulate only within a single establishment. Journalism-school graduates frequently find employment with them.

Association Publicity

Activities which depend greatly on direct public support, such as the Red Cross, the March of Dimes, and the Community Chest, have large publicity departments. Colleges, universities, and public school systems are reaching more and more into this field. The complexities of modern government have brought into being the public-information specialist, a publicity worker. Professional associations, including medical and engineering societies, business and trade associations, chambers of commerce, and labor unions have also developed staffs of specialized workers in the publicity field. Recreational publicity has also become an important activity of many state and local governments, in an endeavor to attract tourist business.

GETTING A START

The Smaller Papers

Too often the beginning journalist overlooks the possibilities of the smaller daily newspaper and the weekly newspaper in seeking his first job. Experienced journalists frequently counsel the beginner to seek employment on the smaller paper. Not only does the smaller newspaper offer greater opportunity of learning the different steps in newspaper procedure at first hand, but experience on the smaller paper will help later in getting a job on the metropolitan newspaper.

But do not forget that a job on the smaller paper can build to an outstanding career in itself. Some famous journalists have done just that. William Allen White of the Emporia (Kan.) *Gazette*, and Ed Howe of the Atchison (Kan.) *Globe* are outstanding examples of men who stayed in the small towns and achieved national and international fame.

Circulation Management

Again, the business departments are too often overlooked by aspirants for jobs and careers. Dr. James E. Pollard, Director of the School of Journalism at Ohio State University, in an article for *Quill and Scroll* said:



Wide World Photos

Celebrating his 91st birthday anniversary, Noble Hunter inspects an early copy of his weekly, the *Capac (Mich.) Journal*, which he publishes singlehandedly. Hunter, then principal of the Capac school, decided in 1887 that the community needed a newspaper. In the first edition he stated his purpose: "Viewed from whatever quarter, we are certain that a newspaper is a public necessity—to the businessman to reach his customers, to the professional man for the convenient notices, and to the general public for intelligence and social entertainment." The paper is still prospering—and with that purpose, little wonder.

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"Modern circulation calls for ability of the highest order—managerial ability, sales ability, and ability to recruit and handle personnel. It offers an outlet for young people of promise and it holds out financial rewards in keeping with their experience and ability. What is more important and significant is that newspapers are looking for trained help in this field. . . ."

Jobs for Women

For many years, the woman in journalism was a rarity. Even today, in some newspaper shops, she can be found working only on society or club news, or writing news of fashions or articles about cookery or home decorating or of other subjects thought to be chiefly of interest to women readers. Women, however, have proved that they can hold their own in heavy assignment reporting. Some have gained fame; Dorothy Thompson and Doris Fleenor are two outstanding examples. Some editors may still feel that women generally cannot endure the long hours and hard work that go with many a reportorial assignment. But women are found on magazine staffs; some magazines, in fact, employ only women, while other magazines in the fiction field buy stories and articles only from women writers. Women are employed as research workers on the big news magazines; many have made outstanding successes in advertising and publicity; and many others have found a fruitful pursuit in editing house organs. At any rate, women find it no harder to hold their own against the competition of men in journalism than they do in any of the other professions.

The Range of Salaries

Salary scales vary greatly from city to city, from region to region, and from time to time. Beginners on smaller daily papers may possibly expect starting salaries from \$35 to \$40 a week. Experienced reporters on the big metropolitan newspapers can command \$100 a week or even higher. Some of the top special writers command salaries running into five figures. The salaries of metropolitan newspaper managing editors, advertising managers, and circulation managers compare favorably with managerial salaries in other big business. Publicity salaries will probably range about the same as newspaper salaries, though in the higher levels of publicity, advertising, and public-relations management, salaries in the six-figure

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range are paid. But these are unusual cases, and the men and women are of nationally recognized ability and accomplishment.

Generally speaking, salaries and working conditions in journalism now compare favorably with salaries and working conditions in other businesses and professions, in contrast with conditions some years ago when journalism ranked with the lowest paid activities. In those years gone by, the journalist took much of his pay in the satisfaction of being with a newspaper and of seeing his work in print. Newspapermen's willingness to join together to improve their status has done much to effect this change.

EDUCATION FOR JOURNALISM

The growing complexities and volume of the news demand a well-educated journalist. The old-fashioned editor usually considered a college education a hindrance to the aspiring journalist, but the modern editor is coming more and more to demand such an education of the applicant. So, too, are the advertising manager and circulation manager, as well as the heads of the advertising agency, commercial advertising department, and public-relations firm.

For the modern reporter, an ability to write is not enough. He must have a good education to understand many of the stories he covers, before he undertakes to inform his readers. Chapter 23, "Reading the Newspaper," explains the responsibility of the reporter and the editor on these levels.

The vast investment involved in the operation of the modern newspaper, and any of the other mass-communication media, also demands trained workers in the business departments.

Today over 600 institutions of higher education in the country offer special courses in journalism. Some offer a complete curriculum; and of these, 38 or more have been accredited as Class A schools and departments by the American Council on Education for Journalism. They are all members of the American Association of Schools and Departments of Journalism. These schools and departments place great emphasis on a completely rounded program of courses in history, political science, literature, languages, and other liberal arts subjects. Actually, students spend less time on technical studies than they do on liberal arts courses, for these are considered indispensable for proper background. Some of the schools offer special instruction in advertising, newspaper management, and public relations.

BUILDING A CAREER

CHOOSING A VOCATION

Too often a person chooses a vocation for the wrong reasons. Sometimes the choice is not based on reason at all, but on emotion. Perhaps an admired relative or older friend has made an outstanding success in a certain field of endeavor; perhaps admiration of a great man may become desire to follow in his footsteps. Perhaps enthusiasm is kindled by a favorite film star in an exciting role or a character in a novel.

While enthusiasm and admiration and imitation often figure strongly, and rightly, in the choice of a career, by themselves they are not enough. They must be backed by intelligent, deliberate choice. Choice can be intelligent and deliberate only if it springs from a knowledge of yourself and a knowledge of the requirements of the vocation under consideration. Specifically, that choice should follow the answers to these questions:

1. What are my own aptitudes and inclinations in terms of the specific jobs in the field under consideration; that is, which specific jobs fit my aptitudes and inclinations and which jobs do not?

2. What formal education must I have to fit myself to enter the field; what additional training and education will be necessary to provide a reasonable chance to achieve success?

These questions should be explored as earnestly by the aspirant to a career in journalism as by the aspirant to a career in law, medicine, engineering, teaching, or any of the thousands of other professions and businesses.

EXERCISES

Part I—Individual Assignments

1. Name three specific kinds of jobs on a newspaper, and prepare a paper to include the following:

- A. What are the duties of each job?

- B. What background information or special knowledge would you need to fit yourself for one of these jobs?

- C. What courses of study in school and in college would help you in fitting yourself for each of these jobs?

2. Do the same exercise with respect to three specific jobs in the newspaper's business departments.

3. List ten specific jobs in your community (or the nearest large city) open to men and women with journalistic training. List jobs outside actual news-

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paper work. In a paragraph describe the duties of each position and state why you think newspaper training is a help in discharging these duties successfully.

4. Read the biography or autobiography of a famous newspaperman or newspaperwoman. Write a 500-word review of the book. Include answers to the following questions:

A. To what traits of character do you attribute the individual's success?

B. What particular studies did the individual engage in which helped him to achieve distinction?

5. Interview some member of your community, such as an editor, an advertising manager, a lawyer, or the executive secretary of the local chamber of commerce. Find out to what the individual attributes his success. Write a report. If the individual grants his permission, write an interview story for submission to your student paper.

6. Assume that you are to graduate this year. Compose a letter which could be sent to the newspaper of your choice applying for the type of job which most appeals to you. Address your letter to the editor, or the business manager, or the advertising or circulation manager.

Part II—Class Discussion

1. Refer to the organization chart on page 17 and discuss the qualifications for each of the various posts.

A. Individual duties of each position should be discussed and special knowledge and training required for each position should be listed. For example, the different levels of reporting, the various editors' positions, the various posts in the advertising department, and so on.

B. Discuss specific courses of study and reading in relation to an individual's preparation for each position.

2. The individual positions open to trained newspapermen and women, drawn up from individual answers to Exercise 2 (Part I) should be listed on the blackboard and supplemented by the group. The qualifications required by each position should then be discussed.

Reading the Newspaper

The Reader Has an Obligation to Himself

INEVITABLY at one time or another you will hear someone say: "You can't believe anything you read in the papers." This opinion is unthinking, not to say ignorant. It proves nothing ordinarily except that the person who utters it knows very little about newspapers. But amend this statement to: "You can't believe *everything* you read in the papers." At once it becomes not only intelligible but intelligent, and it will win the instant agreement of every newspaper editor in the land.

The conscientious newspaper editor goes even further than passive agreement: he actively insists that the reader should not take everything he reads in the newspaper as literally true. This insistence on the part of the editor that the reader should read with discrimination is embodied in every newspaper story, for every newspaper story contains a complete set of guides by which the reader can instantly determine what parts of the story are literal fact and what parts are someone's opinion.

What are these guides? They are the *Who, What, When, Why, Where, How*, and *Who Says So* in any news story. As you have seen in the chapters on the gathering and processing of the news, every story must conform to these five *Ws*, the *H*, and the *Who Says So*. No story is acceptable on any well-run desk which does not contain, somewhere within it, these indicators.

THE READER'S RESPONSIBILITY

Plainly enough, the newspaper cannot guarantee the absolute truth of everything in every story it publishes. Reporters and editors may do all in their power to check the reliability of sources, but beyond that they cannot go. Nobody can. Good reporters and good editors guarantee that what they report as having happened *did happen*, and what they report as having been said *was said*. They indicate what part of a story may be

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taken as fact and what part as opinion. They also indicate *whose* opinion by quoting the source, directly or indirectly, and in many instances they give information about the source which helps the reader to gauge its reliability.

If the editors and reporters accept their responsibility to the reader, they have a right to expect the reader to have a sense of responsibility to himself.

Read the Story as Written

No matter how big the headline on a story, or how prominently the story may be displayed, the reader can always assess the relative truth and relative value of the information offered by reading the story *as it is written*.

Why is it important for the reader to read the newspaper intelligently? As we stated in the preface, a course in journalism would not be complete if it did not take this aspect of the subject into serious account. The reason is that an understanding of the newspaper is all-important to citizens in a democracy. This reason will be explored in greater detail later in this chapter. For the present, let us continue with our examination of how to read a newspaper.

SOURCE, FACT, AND OPINION

The presence of the yardsticks of fact, opinion, and source can best be shown by looking at some stories taken directly from the newspapers. Here is one which appeared in the New York *Herald Tribune* under the head: "Pétain Is Reported Losing His Reason."

PARIS, July 6 (AP)—Former Marshal Henri Philippe Pétain's mind is slipping and he should not be left to die in prison, his lawyers told President Vincent Auriol Wednesday.

In a letter appealing for Pétain's release or transfer, the lawyers said his mind has entered "little by little into the darkness of the night."

One of the lawyers said the ninety-four-year-old Pétain no longer remembers why he is imprisoned on the Ile d'Yeu off the southwest coast of France.

Pétain was one of the nation's greatest heroes of World War I. In World War II he served as Chief of State of the Vichy regime. After France's liberation from the Germans he was sentenced to life imprisonment on treason charges.

READING THE NEWSPAPER

What Is the Source?

The first question to ask about this story is "what is the source?" The unthinking reader might say: "Did you see where the *Herald Tribune* said that Marshal Pétain is losing his mind?"

The slightly more sophisticated reader may say: "Did you see where the Associated Press reported that Marshal Pétain is losing his mind?"

But the person who knows how to read a newspaper looks closer. He sees that neither the Associated Press nor the *Herald Tribune* said that the former marshal was mentally ill, or said anything at all about his sanity. The intelligent reader sees that the AP reported to the *Herald Tribune*, as it did to other member papers, a legal maneuver by attorneys for Pétain. The source of the story, then, is a letter from Pétain's legal counsel. Note that this source is plainly stated in the lead of the story.

Which Is Fact, Which Opinion?

Having located the source, we may now assess the story itself for fact and opinion.

Facts. It is a fact that Marshal Pétain is in prison, a fact also that he is imprisoned on the Ile d'Yeu off the southwest coast of France, a fact that he served as Chief of State under the Vichy regime and that he was sentenced to life imprisonment on treason charges after France's liberation from the Germans. It is a fact that his lawyers have written a letter in which they have asked for Pétain's release, a fact also that in that letter they have stated certain opinions.

Opinion. The statement of the lawyers that Pétain is losing his sanity and therefore ought to be released is an opinion. All the quotations, direct and indirect, from the letter are also opinion. The sense of these quotations may eventually be established as fact; but at the present they are definitely an opinion, as stated in the story, and not even an *authoritative* opinion. On the contrary, the opinion is from an obviously *interested* group of individuals. (On the question of his sanity, an authoritative opinion might later come from a commission of doctors assigned to examine him. If so, this would make another story.)

Part Fact, Part Opinion. The statement that Pétain was one of the nation's (France's) greatest heroes of World War I is part fact, part opinion. (The reporter has included this bit of information as background to



The Oklahoma Daily, University of Oklahoma, Norman, Oklahoma

Journalism students make a comparative study of newspapers, alert to see varied treatments of the same story; checking coverage, display, positioning.

READING THE NEWSPAPER

clarify the story. This is correct practice.) In the opinion of the French nation, at the time of World War I, Pétain was a hero. However, some military critics of that war contend that he was far from deserving the role of hero.

Someone may ask, "Why does a newspaper carry a story such as this, which is so evidently based on someone's questionable opinion, the opinion of some lawyers about someone's sanity? Why isn't such an opinion story rejected altogether?" The answer is that the fact that someone is making a move to get Pétain out of prison is important; it is news. It is important also to know who is behind the move. The intelligent reader recognizes that the essence of the story is that someone is trying to get Pétain out of jail on a plea of insanity. Definitely, he does not conclude from the story that Pétain is insane.

Headlines and the Facts

Note, incidentally, how the *Herald Tribune* headline preserves the sense of the story. The head accurately informs the reader that Pétain is *reported* to be losing his reason. From headline to the last sentence, the story is nothing more than a report of events. The Associated Press neither confirms nor denies the truth of the attorneys' statements. In passing along the report to its readers, the *Herald Tribune* observes the same impartiality. If the editors of the *Herald Tribune* wanted to state an *opinion* about Pétain's sanity, they would do so in the editorial columns.

No matter what type of headline or what kind of display this AP story might be given in any of the other newspapers serviced by the AP, these facts would not be altered. By reading the story, regardless of the head, the reader would come out with a true evaluation of the information. Thus the size or prominence of any headline need never cloud the reader's judgment.

Areas of Controversy

Even those stories in the news which spring from controversies, with a rapid exchange of charge and countercharge, are subject to the same source-fact-opinion treatment. Many such stories spring from the field of politics; a correct understanding of them is important to the reader, since the outcome of the controversy may have a profound effect on his life. Here is such a story, from the *Philadelphia Inquirer*:

JOURNALISM AND THE STUDENT PUBLICATION

WASHINGTON, July 9 (AP)—Secretary of Defense Louis Johnson said today the publication of pictures of atomic energy facilities “caused no significant harm” to national security.

Senator Bourke B. Hickenlooper (R., Iowa) retorted: “Just another example of minimizing vital security.”

Johnson added, however, that “some senior officers expressed deep concern” at the time the photographs were published.

CLEARANCE NECESSARY

And the Secretary said that the national military establishment he heads will in the future require military clearance prior to publication of pictures of major atomic installations. He said arrangements had been made with the Atomic Energy Commission to insure such clearance.

“Only information and photographs which do not jeopardize security will be released in the future,” Johnson said.

APPEARED IN FORTUNE

Johnson outlined his view in a letter to Chairman Brien McMahon (D., Conn.) of the Senate-House Atomic Energy Committee.

At the committee’s request, McMahon wrote Johnson for his views as to whether there was a “security breach” involved in the publication of pictures of atomic installations. The photographs in question appeared in the fifth semiannual report of the Atomic Energy Commission, and in the January, 1949, issue of *Fortune* magazine.

Senator Eugene D. Millikin (R., Colo.), a member of the joint committee, said he was “not wholly satisfied” with Johnson’s reply.

Facts. Photographs showing atomic energy facilities were published in the fifth semiannual report of the Atomic Energy Commission and in the January, 1949, issue of *Fortune* magazine. Senior officers of the armed services expressed deep concern at the time the photographs were published. At the request of the Senate-House Atomic Energy Committee, the committee chairman, Brien McMahon (Democratic Senator from Connecticut) wrote Secretary of Defense Johnson for his views as to whether there was a “security breach” involved in the publication of the pictures. Secretary Johnson replied by letter, in which he expressed his opinion and added that the national military establishment will in the future require military clearance prior to publication of pictures of atomic installations, and that arrangements had been made with the Atomic Energy Commission to insure such clearance. Only information and photographs which do not jeopardize security would be released in the future, he said.

Upon receipt of Secretary Johnson’s letter, both Senator Hickenlooper and Senator Eugene D. Millikin of Colorado made statements, the first commenting on the publication of the pictures and the second on the secretary’s letter.

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Opinion. That part of Secretary Johnson's letter which said the publication of the pictures "caused no significant harm" to national security. Senator Hickenlooper's statement: "Just another example of minimizing vital security." Senator Millikin's statement that he was "not wholly satisfied" with Secretary Johnson's reply.

Where does the truth lie? You as a reader will have to decide for yourself, or better still, suspend judgment until time supplies a definitive answer. The newspaper's job is to give you both sides, as the story develops, and this the Associated Press and the Philadelphia *Inquirer* have done. It may be that many stories will be printed on this subject before you can find the truth, but always you can winnow fact from opinion, as we have above.

Opinion Can Be Hidden

Some stories are almost all opinion, others carry opinion and fact in varying degrees of balance, and still others are almost all fact. Some which are apparently all fact may seem to the hasty reader to contain a hidden cargo of opinion. Here is such a story from the New York *Herald Tribune*:

Held in Mexican Police Slaying

McALLEN, Tex., June 4 (UP)
—A United States and Mexican rancher, Estaban Garcia, was charged today with killing Brigadier General Heron Ramirez Garcia, chief of police of the Mexican State of Nuevo Leon. The two were distant cousins and had been lifelong friends. Garcia refused to discuss the shooting after he surrendered at Edinburg, Tex. There were no witnesses.

Fact. The first Garcia was arrested and the second Garcia was killed. The two were distant cousins and friends. Estaban Garcia surrendered at Edinburg, Texas. There were no witnesses to the alleged killing. Estaban Garcia is charged with murder.

Believe it or not, the careless reader might assume that the paper which printed this story, or the United Press, which reported it to the paper, made the accusation of murder. Not so. The police have made the charge,

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and the UP and the *Herald Tribune* merely reported their action. Careless readers might make a further and dangerous assumption: that the man charged is guilty of murder. But legally and morally he is innocent, and must remain so until the case is tried and the charge is proved in court.

Here is a story from the Harrisburg (Pa.) *Patriot* which is all fact:

Truck Company Head To Speak to Rotary

Robert S. Black, president of the White Motors Corporation, of Cleveland, will speak on "Harrisburg in Retrospect and Prospect" at a Rotary Club luncheon today at the Penn-Harris Hotel.

Black, a former resident of this city, is a brother of Ramsey Black, former state treasurer. He is a graduate of Mercersburg Academy and Princeton University and was formerly vice-president of Mack Trucks.

Opinion may enter the story after Mr. Black speaks, for his speech is almost certain to contain opinion, and a good reporter will report his opinions with the facts of the speech. But until the speech is given, you have only facts, such as the fact that Mr. Black will speak, the fact that he is a former resident of the city and a brother of the former state treasurer.

PROBLEMS OF THE EDITOR

What the Newspaper Offers

To summarize, the well-run newspaper offers the reader, in a news story, the following:

1. A report of events as they happen, and of remarks as they are uttered
2. A source of the information
3. An assurance that the source is quoted accurately

What the Newspaper Does Not Offer

In presenting information, the newspaper definitely does not undertake to guarantee the three facts listed on the next page.

READING THE NEWSPAPER

1. That the source of the story is absolutely unbiased or that what he says is absolutely true, except in certain rare cases where complete documentary evidence is provided. Some statements quoted in a story will stand unchallengeable, of course, when they are clearly substantiated by facts.

2. That any story is the last word on any subject. Many stories appear as parts of a developing whole; each story may be a report of a single event in a series of events as they happen, or a report of information as it is disclosed day by day and thus story by story. In many instances, the absolute truth about something in the news may not be known for years, if at all. Historians are constantly writing books based on new information about events which happened many years ago.

3. That the size of the type or the prominence of the headline is any guarantee of the absolute truth of the story. Again, the truth may be relative. Though the headline should always indicate this, the story will even when the headline does not.

Again, What Is News?

Once again we must bring into focus a definition of news. The more people who are interested in any event, or the more people affected by any event, the bigger will be the story, the more prominent the headline, the more prominent the position in the paper. Thus a sensational story, such as a murder involving prominent people, may be boldly displayed under a big headline on the front page, while a murder involving people who are relatively obscure may be relegated to the inside pages under a small head.

Again, a story based on an announcement by a prominent person, or on an interview with that person, will be carried in a prominent display. It is always important news, for example, when the President of the United States makes a statement on almost any subject, because his statements can affect so many people.

Names make news; big names make big news. And sometimes news makes names big. People in public life know this, and thus know the value of publicity. Especially in election campaigns do they vie with each other in making newsworthy statements, which frequently consist in hurling charges at each other. The intelligent reader takes this into account, and considers not only *what* was said but *who* said it and *why* he said it.

JOURNALISM AND THE STUDENT PUBLICATION

The Other Side of the Story

The well-run newspaper, of course, attempts to give equal space in the news columns to both sides of any controversy, and not only equal space but equal display. If the newspaper decides to take sides in a controversy, it will do so on its editorial page.

This ideal may be breached, but many a critic of the press does not realize that the breaching is often due to a newspaper production problem, rather than to intent. For example, press critics who have no personal experience in newspaper work seldom realize that neither the reporter nor the editor has any control over the way a story breaks or the time it breaks. No story can be printed till it does break, no answer to any accusation can be printed till the answer is uttered.

Here is an example. In a fiery speech in Congress, Senator A accuses Senator B of all sorts of chicanery in supporting a certain appropriations bill. Stories quoting Senator A are carried by the wire services to newspapers all over the country. The teletypes deliver the copy to the city room of your favorite paper in time to make the noon edition; and when you pick up that edition, you find Senator A's charges printed on page 1 under a glaring banner headline.

Meanwhile, in Washington, Senator B is preparing a reply, giving his side of the story. A couple of hours pass before his statement is released to the press, and again the wire services carry the story. It reaches the city room of your paper at 3 P.M., after the last edition for the day has been locked up and is running off the presses. Many other stories also broke too late, and they, with Senator B's story, will have to wait for another day. If the Senator's reply had arrived by 2 P.M., his story might readily have been given a display in the final edition as large as Senator A's charges received in the earlier edition.

Timing Affects Coverage

Suppose there is no morning paper in your town. By the following afternoon, other news—"newer" news—demands top treatment in the paper, and Senator B's story is crowded by bigger events. The Senator's story may appear somewhere at the bottom of page 1, or perhaps on one of the inside pages. In any event, critics who have not investigated the circumstances of the release of the two stories may charge the editors of your paper with being prejudiced against Senator B. The same critics

READING THE NEWSPAPER

may also charge the wire services with like prejudice if they haven't taken the trouble to learn that the second story was actually carried by the wires, and appeared in bold display in morning papers in other communities.

Sometimes, even when a "reply" story such as this does appear in time to make a final edition, and is given display equivalent to the original charges, many readers will miss the reply because they bought the first edition and not the final edition. Knowing this, some newspapers carry a week-end summary of the news; but again, every single item of news cannot be repeated in a summary, and the Senator A-Senator B incident may win only a small summary paragraph when scaled against the other events of a busy week.

The recognition of this deadline difficulty of newspapers—a mechanical production problem—has caused many individuals and many firms to employ men and women who know newspaper procedure to act as their counsel in releasing information to the press at times when the press can make the most efficient use of it.

Editors Must Edit

Because of the tremendous number of news stories which pour into every daily newspaper shop every day, from sources all over the world, every editor must *be* an editor. He cannot use all the news he receives each day. Space limitations force him to decide which stories he can use, and how much of each story.

As preceding chapters have shown, editors must decide not only what news to use and what to reject, but also how much to use of the stories chosen, how to display them, how to position them on what page.

There are gauges for "fitness" of course. In the opening chapters, the primary gauge, or yardstick, was defined as the needs and demands of the readers, and we have seen this yardstick applied throughout. The editor must meet reader need and demand, as he knows them, within the serious limitations of space which confront him every day. As you have seen, the number of pages is rigidly controlled by the volume of advertising. Adding pages costs money. The editor who insists on adding them without sufficient advertising will find himself out of a job; the publisher who permits such editing will eventually find himself and his paper bankrupt.

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You Cannot Please Everybody

In building his paper, the competent editor tries to strike a balance of local, national, and international news, as well as a balance of everything else in the paper from sports to fashions to comics. He may decide to cut a long story on international politics down to a few paragraphs of facts on page 1 in order to make room for a longer story on a new local industry, on the obvious conclusion that more people are immediately interested in possible jobs at the new plant than are interested in international politics. Some critic is sure to complain that the editor cut too much of the international story in playing up the local story, and thus distorted the news balance. Even if this critical reader knows, as the editor does, that the person whose special interest is international stories can get complete information in any one of a dozen magazines which specialize in the international field, the critic still complains.

Some readers will complain that their newspaper doesn't run enough on sports, while others complain that the paper runs too much sports. Some complain that not enough space is devoted to stamp collecting, or to fashions, or to advertising, or to comics (not all children, either). Others complain that too much space is given over to these matters and not enough to *their* particular interest. So it goes, all through the long list of departments which every newspaper carries. Some people even complain that comics, for example, should never be carried at all; others consider advertising a menace. What is the editor going to do? He cannot satisfy everybody all the time. What he does is to leave it to the numerous specialized publications to cover all these special activities in detail; he knows that the interested reader generally knows of these publications that fit his special interest, and that he can buy them on the newsstand or subscribe for them through the mail.

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One of the more flagrant errors of many critics of the press is the attempt to view the press as a whole. Thus they tend to accuse all newspapers of faults which may be found in some, and attribute to all newspapers virtues which may be found in only a few. Either way is loose and dangerous thinking. It is like judging humanity as a whole by a few individual human beings. Each man, woman, and child must be judged on individual merits if the opinion is to be just. A person may be judged by the

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way he lives within the accepted code of ethics and within the body of restrictive laws. So too must a newspaper be judged—as it operates within a well-defined body of journalistic ethics, and within a body of special laws (laws on libel and decency) that apply to press operation. In short, a newspaper must be judged as a newspaper.

The function of criticism was discussed in Chapter 16. It was pointed out that criticism, to be fair and effective and therefore worth anything at all, must stay within the limitations of the subject, and the critic should stay within his own limitations. Thus, the performance of a dance band cannot be compared to that of a symphony orchestra, nor can architecture be compared to chemistry. Neither can a newspaper be judged as falling short if the scale of such judgment is the novel or the play or the poem. A newspaper does not pretend to be anything but a newspaper, though, as we have seen, many a work of literary art may find its way into a newspaper's pages.

PROBLEMS OF THE NEWSPAPER

Admittedly, much criticism of some individual newspapers is just, but much is neither just nor intelligent because it springs from twofold ignorance. Many people do not know how to read a newspaper; in addition, they do not know what a newspaper is, what newspapers in general undertake to do, and what newspapers are not. Knowing what newspapers are not is important because much criticism consists of accusing newspapers of failing to accomplish things which no newspaper can be expected to do.

What Is a Newspaper?

Particularly errant in this respect are some of the sociologists, economists, political scientists, and even educators who have found that the newspapers fall somewhat short of being the panacea for all human ills. These critics do not consider that a newspaper is a business. The early chapters of this book present a picture of the newspaper as a business that must pay its way and make a profit. But also in those first chapters, and throughout this book, the newspaper is seen as meeting another necessity—that of providing in its news columns a free flow of information. This necessity, this ethic, we have already expressed as the newspaper's proper implementation of the constitutional right of all citizens to freedom of the press, freedom of information. This ethic, then, distinguishes

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the newspaper as a business from all other businesses, because while all business has ethics, the breaching of the newspaper ethic has the most profound results.

To restate the definition, then, the newspaper may be viewed as both a business and a public service. The two parts of this definition are inseparable. They are two equal parts of a whole. No newspaper can over-emphasize its business life to the detriment of its public-service aspects and remain a good newspaper. In illustrating this point, examples have been offered throughout the book to show the sharp line of demarcation which is drawn on any good newspaper between the news departments and the business departments, when it comes to decisions about processing the news. But neither can a newspaper sacrifice its business procedures completely and remain a newspaper; because in so doing, it would cease to be a public service in time, and in time it would cease to exist.

Opinions Are Labeled

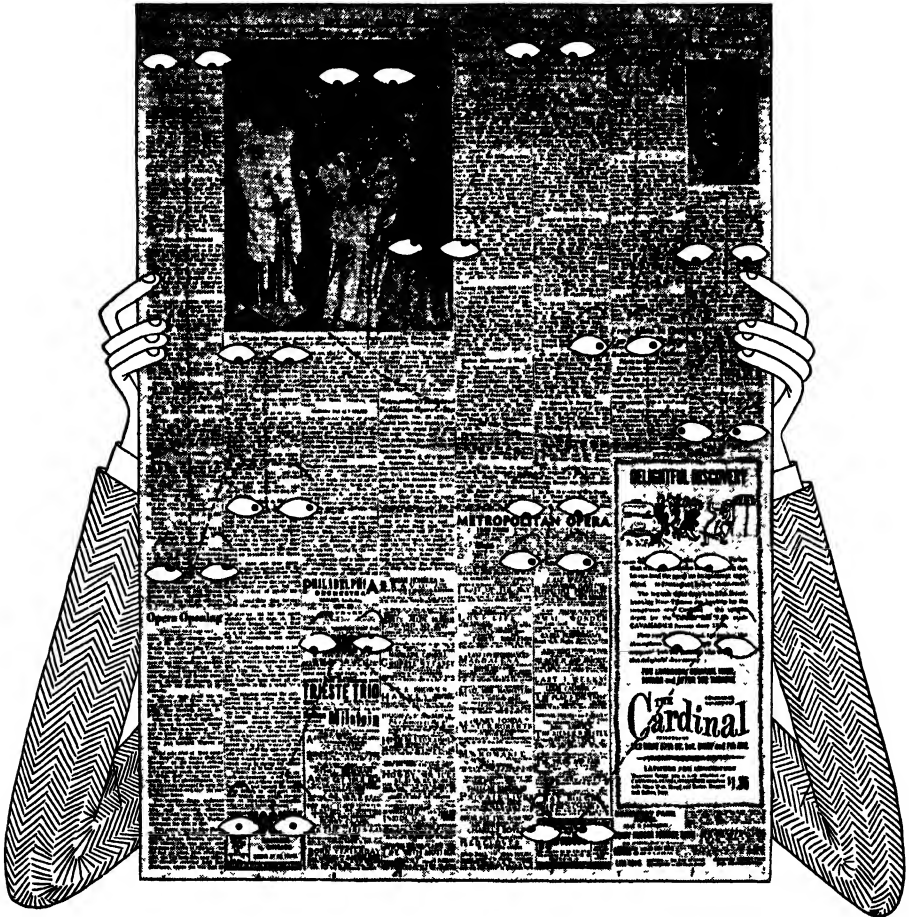
In adhering to the newspaper code of ethics, the good newspaper may have strong opinions; but it keeps those opinions out of news stories and states them on its editorial page. As the chapters on advertising have demonstrated, some newspaper business departments and some advertisers make considerable effort to keep advertising free from false and misleading claims.

Newspapers run much material in the category of special features, such as background articles and syndicated columns of commentators. But the reader can also sift fact from opinion in editorials, background articles, and signed pieces (some of which are called "think pieces" in the trade). Sources should always be detectable in these offerings, even when it is only that very old, very tired "usually reliable source."

Write for the Readers

Some editors and many educators have shown concern about the readability of newspapers and books. The meaning of "readability," however, has been variously interpreted. Some of the interpretations we considered in the chapters on writing the news and writing features, when a distinction was made between writing *simply* and writing *down*. Therein lies a real danger. Those who attempt to measure the readability of words, phrases, and sentences solely by an arithmetical formula stand in danger of achieving not simplicity, but dullness. Remove all the unusual words

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New York Herald Tribune

Ordinarily you read down and to the right. But newspaper executives make studies of the habits of those who only scan the paper, as this New York *Herald Tribune* "skimmer's map" demonstrates. Eye-catchers are cuts, by-lines, italic heads, cutlines, heavy type, advertisements with generous use of white space.

from a given passage, remove the unusual types of sentence structure, make all sentences short, and you run the risk of removing all the flavor, too. Good writing is vital writing.

The skilled editor knows that not every story in his paper is intelligible to every reader. This point was developed in Chapter 7, on editing, when the special languages of finance and of sports and of fashions were cited

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as examples of a special vocabulary completely intelligible only to the habitual readers of those stories, which hold no interest at all for many readers.

Although simplification is always desirable, oversimplification must be avoided. It wins no readers and drives away many. The oversimplifier also runs the risk of distorting meanings. Simple writing, which is the best writing, comes when a native talent is cultivated by constant and painstaking practice. In this respect, writing is an art, like painting, music, and sculpture.

Perhaps what newspapers, criticized as unreadable, really need is better writers rather than the simplifiers with their mathematical formulas.

H. L. Mencken, veteran newspaperman and writer of books as an avocation, proved that the unusual word provides no barrier to readership when he entitled one of his best-selling books *A Mencken Chrestomathy*. Self-appointed experts predicted that the unfamiliar word would scare away potential buyers. They added scathingly that even the book critics would have to look it up. The readability enthusiasts would have had him call it "A Mencken Collection," for the word "chrestomathy" means "a collection of passages." But the unusual word, instead of scaring buyers, aroused their curiosity; and the book critics who looked it up lengthened their reviews by a paragraph or two in passing along their new-found information to their readers. All of which Mencken, shrewd old journalist, foresaw.

Individuals Have Individual Viewpoints

In the complicated life of today, a full view is hard to come by. Even such a simple thing as a house does not appear quite the same to any two individuals. The point of view may be different if only because the angle of vision is different. Physically, each of us occupies a different point in space, and thus each sees from a different vantage point. Even a difference in height offers a slightly different perspective of the house, and eye defects may cause other differences.

Differences in age mean differences in experience and information when two individuals view the house, and thus differences in what they look for as well as in what they see. Men of different occupations will see different things in the same house. The painter and the architect will see different houses altogether in looking at the same house, and neither will see quite what the camera lens records.

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Two landscape painters treating the same house from the same angle will produce at least slightly different canvases. Both are honest; each paints what he sees. The famous English painter Constable shocked the Royal Academy when he mixed green with his brown pigments to render the color of grass. Traditionally, English painters up to that time had shown grass as brown. To vindicate himself, Constable had to take two members of the Academy out into the fields and demonstrate that his pigments matched the grass—in other words, that grass really is green!

This controversy, famous in the history of art, would mean little to the man who is color-blind. He sees a house as he sees the rest of the world, as all brown or gray, for greens, blues, reds, and yellows that are visible to the normal eye appear neutral to him. Yet, in describing the house, the color-blind man would tell the truth—as he sees it.

Thus a full view of a house is hard to come by. This is true of things in the physical environment, things that are relatively static, that remain relatively unchanged for you to look at as long as you like or return to as often as you please. And it is much more true of the complex and changing scene of current events which we only glimpse. Such is the record of the sayings and doings of man, and it is this record which makes the news.

Eyewitnesses May Disagree

Surprising as it may seem, eyewitnesses to an event will often disagree about what they have seen. How many spectators at a baseball game *always* agree with the umpire? One of the first things cub reporters have to learn is that the report of *one* eyewitness to an event is rarely dependable in all its details.

To try to convince students of this fact, teachers of journalism often stage an elaborate scene. In one version, the class is led into a dark room. At one end of the room various unrelated articles are arranged, perhaps a score of objects of different sizes, textures, colors, and shapes. These might include a flashlight, comb, a kettle, a bathrobe, a phonograph, an alarm clock, an oil drum, a telephone, a wig, a football, a can of vegetables. Suddenly, a light is thrown on the objects and the students are told that they will have just one minute for observation. When the light goes off, the students are led out of the room, and then asked to list all the articles they saw.

The students are usually greatly surprised to discover how few objects they did see. Their surprise is greater when they find they have listed ob-

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jects that were not in the room at all! A curious consistency shows in these tests. Almost all the boys see the football and the flashlight; almost all the girls see the wig and the comb. Apparently we see what we want to see.

Expression Is Difficult

Clarity of vision is difficult to achieve, and so is clarity of expression. Here is one of the genuine tests of readability as well as writability. On page 257, where five steps for effective writing were given, the fourth and fifth steps were stressed as the ones most frequently skipped. Many writers do not make a practice of reading what they have written to make sure it says what they wanted to say. This failure to read one's own production is combined with a failure to rewrite when it falls short of the original intent. Thus, when you start writing, you may have firmly in mind what you intend to say but fail to express it. You think you have stated your thoughts clearly, but when your statement is printed you are shocked to find that it may say the exact opposite of what you intended.

Misunderstandings Do Happen

Many a speaker claims he was misquoted (and sometimes really believes that he was) because what he actually said, as it appeared in print, was not what he thought he said. Often it is impossible to convince such a person that he, and not the reporter, made the mistake. One such experience with one newspaper may make such a person a relentless enemy of all newspapers, may convince him forever that "you can't believe anything you read in the papers."

Witness too the many lawsuits over contracts. Originally, both parties to the contract agree about what is to be done, and agree on the wording of their agreement in the written contract. Yet often, before the contract period runs out, they begin to argue over what is to be done, argue over the meaning of the wording of the contract, and finally go to court to settle the argument. True, occasionally one party is trying to cheat the other; but more often the plaintiff honestly believes the defendant owes him money or services, and the defendant just as honestly believes the exact opposite.

THE NEWSPAPER IN A DEMOCRACY

We have already mentioned the importance of the newspaper in a democratic system. Now let us examine this thought in more detail, and

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Wide World Photos

The home-town newspapers have an irresistible pull. Soldiers on leave in New York stop by at an out-of-town newspaper stand on Times Square to brush up on home-town news.

consider the reasons why a newspaper reader should know what a newspaper is and know how to read one intelligently.

You Must Learn and Act

In a democracy, any decision any individual makes is bound to affect not only himself but others. Even simple everyday decisions may affect many others. For example, deciding what brand of shoes to buy, and where, affects not only the maker and the seller of the brand you selected, but also the makers and sellers of each of the other brands you might have chosen. Obviously, some individual decisions, more complex, affect more people more drastically. For examples of such complex decisions,

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consider the congressman deciding how he will vote on an appropriations bill, or a tax bill which will affect everybody by establishing the amount of taxes each citizen will have to pay. Consider an even more complex and difficult decision, a decision to declare war.

What has the ordinary citizen to do with all these high governmental decisions? The answer is that the ultimate decision is largely the citizen's because he is the one who put these governmental officials in office and the one to whom the officials are in the end responsible. The citizen may state his approval or disapproval of the President, the congressman, the governor, the mayor, the city councilman, by voting for or against the official when he comes up for election; the citizen can also state his approval or disapproval of the official's acts, or contemplated acts, at any time between elections by writing to the official or seeing him personally. That is how our governmental system is built. If enough voters express their opinion, the official will heed.

But the citizen cannot act, cannot state his opinion, if he does not know what the official is doing, or has done, in the conduct of the public business. Here is where the American newspaper, the American press, enters the picture.

Newspapers Affect Your Life

The newspaper is one of the main sources on which people rely for information on which to base their opinions, on which in turn they base their decisions, on which in turn they act. Therefore, the information which appears in the press, whether it is an advertisement for shoes or a story about the actions of public officials, may affect not only your life as an individual but the lives of all the individuals who comprise the nation, and thus affect the nation itself. At times, perhaps, as in the case of threatening war, that information and your understanding of it may affect the future of the human race.

Thus the high responsibility of the newspaper to the reader is clearly to present the information; the high responsibility of the reader to himself is to understand it to the best of his ability.

This chapter is in some respects the most important chapter in this book, because all students, no matter what their future vocations, will be readers of newspapers, and so influenced by them for the rest of their lives. Some people say, even boast, that they are entirely unaffected by journalism because they never read newspapers or magazines, or listen to the

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radio, or view television or newsreels. To these, the specialists in the study of mass-communications media reply: "You are living in a delusion. Many of the books and other publications which you *do* read are based on information and opinion advanced in the mass-communications organs, principally the newspapers. Again, such newspaper information and opinion find their way into conversations, discussions, and debates in which you engage, and thus come to influence you whether you realize it or not. And this information and opinion are frequently translated into mass action, such as legislation, which affects your life as it does the lives of everyone else."

The importance of this view of journalism is seen by many educators, sociologists, political scientists. This view is also highly important to journalists who consider as paramount their responsibility for keeping a free flow of information to the reader.

In this view also, the newspaper is seen as the foundation stone of mass communications. Resting upon it are other mass-communications media, such as certain magazines, radio and television, and newsreels. An understanding of the newspaper is basic to an understanding of these other media.

Not All Newspapers Are Perfect

The wise reader frequently suspends judgment. In controversial areas, he makes up his mind only on the basis of facts, and sufficient facts to show a clear preponderance of right on one side or the other. A completely negative attitude toward the press is of no help to anybody. Newspapers welcome criticism from their readers. Most newspapers print a "Letters to the Editor" column, in which are published letters not only from readers who agree with certain newspaper stands, but from readers who disagree. Some newspapers have begun to sound out reader attitudes toward individual policies.

None of this discussion is designed to suggest that all newspapermen are perfect or that all newspapers are great. Nor is it intended to deny that the rogue editor and the rogue reporter exist. They do, of course. Unfortunately, there are rogues in every business, every profession—in teaching, in law, in medicine, and even in the church. But their existence does not cancel the honesty and integrity of the thousands of fine teachers, doctors, lawyers, clergymen, and businessmen all about us.

Journalists themselves are among the sharpest critics of their own pro-

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fession. They conceive it to be a growing thing, with old practices constantly being replaced by better ones.

A great editor of a great newspaper expressed it this way in an address to a group of college journalism students:¹

"What are the fundamental responsibilities of the press? I doubt if you could perform a greater service of leadership than to study and define them, and to insist that they are fulfilled. There is nothing academic about your responsibility. To realize this you have only to start grading your newspapers for irresponsibility.

"A newspaper is certainly irresponsible if it refuses to give its readers unbiased news, if it distorts stories to reflect a publisher's personal whims.

"It is irresponsible if it surrenders space to shrieking, intemperate columnists while making no effort to determine their fairness or accuracy.

"It is irresponsible if, as a matter of policy, it habitually favors certain names in the news and ignores or discredits others. . . .

"A newspaper is irresponsible if it does not carry enough straight news to give its readers the basic information needed by every citizen in a democracy.

"It is certainly irresponsible if its headlines consistently stretch and magnify reasonable news significance to promote street sales. . . ."

Many readers have not come to recognize the place of the newspaper in their lives. Of them, a well-known American newspaperman once wrote: "A free-born American citizen is never down and out. If he is too lazy to farm, too ignorant to keep books, too ornery to clerk in a store, and too trifling to work in a saw mill, there are always three lines he can fall back on that require no special ability. He can teach school, govern the state, or edit a newspaper."²

Which is to say, somewhat wryly, that everybody thinks he can teach school, govern a state, or run a newspaper far better than the people who happen to be doing those things. Perhaps this attitude springs from the fact that schools, politics, and newspapers are three of the most public of human activities, carried on for the most part in full view of all who go to make up a democracy.

Particularly is the conducting of a newspaper a public matter. Newspapermen offer their work for public examination every day.

¹ James E. Pope, managing editor of the Louisville (Ky.) *Courier-Journal*, speaking at the University of Georgia School of Journalism, July 13, 1949.

² "Great Newspapers if Any," by Gerald W. Johnson, *Harper's Magazine*, June, 1948.

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EXERCISES

Part I—Individual Assignments

1. Clip ten news stories from your local daily paper. Find stories that are not longer than half a column each. Paste each one on an individual sheet of paper. Examine each story carefully and answer the following questions, in accordance with the procedure described on pages 387–389.

- A. Where did the story originate? Is it local—that is, from your city or state? National? International? The dateline or the lead will tell you this. Name the city of origin.
- B. Is this a wire story, a bureau story, a story by a special correspondent, or by a local reporter? Again, datelines, by-lines, and leads will help provide this information. If a wire service, specify which one.
- C. What is the main point in the story? State it in a few words.
- D. Is this main point a fact or someone's opinion?
- E. Indicate which parts of the story may be taken as fact, and which as opinion, again following the pattern laid down on pages 387–389.
- F. Is the main point of the story, whether fact or opinion, sufficiently substantiated by information in the story, so that you can come to a conclusion about the story? Can the main point of the story be accepted as fact on the basis of this one story, or is more information required before a decision can be reached? If more information is required, what information?

2. Clip five stories of controversial nature, such as political stories or court stories. Mount them as specified for Exercise 1, and analyze them as in points A, B, C, D, and E (above). In addition, answer the following questions:

- A. What is the controversy? State briefly.
- B. Are both sides represented in this particular story?
- C. Do you think sufficient information is given in this one story to establish the truth at this point, or should judgment be suspended? If more information is needed, what information?
- D. If the truth is apparent now, what is it? Why?

3. Keep a file of a series of news stories which appear for a week on some particular controversial subject of your choice, such as a political campaign, legislative issue, labor-management dispute. At the end of the week, reexamine each clipping carefully and write an analysis covering the following questions:

- A. What was the impression created by the first story? Why?
- B. How do the subsequent stories modify—weaken or strengthen—this first impression?
- C. State in a few words the main point or points at issue, and list the arguments advanced in support of each side.

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- D. On the basis of information presented by the stories published to this point, can the truth of the matter, or the rightness of either party in the controversy, be established now, or must judgment be suspended? Why?
- E. If the truth can be established now, at the end of the week, at what point during that week did the truth of the matter appear? How many newspaper stories were necessary to disclose the truth?

Part II—Class Discussion

1. Results of the preceding exercises may be used as the basis for class discussion.
2. Lead news stories from page 1 may be read to the class, or thrown on a screen by a lantern projector, for a paragraph-by-paragraph analysis to distinguish fact from opinion, and locate sources of information reported.
3. The possible effects on public opinion of prominent positioning of certain types of news may be discussed, using examples from newspapers.
4. The exercise in observation described on pages 403–404 may be performed by the class.

APPENDIX

Books for Additional Reading and Study

THE following bibliography is not a complete list of books about journalism. More than 2000 books and pamphlets about various aspects of journalism have been published in the United States. The titles listed here were selected as offering additional information about subjects discussed in this textbook, and are generally available on the shelves of any well-stocked school library or public library, or can be readily obtained through your local bookseller or directly from the publisher. Many other excellent books are also available.

For a more complete listing, consult the *Editor and Publisher International Yearbook*, published by Editor and Publisher, 1475 Broadway, New York City, and the *Journalist's Bookshelf*, published by the Quill and Scroll Foundation, 339 East Chicago Avenue, Chicago, Illinois.

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Student-Professional Coöperation in a Typical City

GENERAL reader interest in high school news, as remarked in Chapter 1, is demonstrated by the eagerness of publishers throughout the country to adopt so-called 'teen-age pages. A typical example is that of the school page which regularly appears in the Harrisburg (Penna.) *Patriot and Evening News*. The development of this feature is particularly interesting, for the student-written correspondence which appears on this page is geared directly to high school and junior high school journalism studies.

The Correspondents' Club of these jointly-owned papers, which contributes to perhaps the most extensive high school news project appearing in a commercial daily in the United States, has been given recognition by *Editor and Publisher*, the Pennsylvania Newspaper Publishers Association Bulletin, *Calling All Girls*, and the Pennsylvania *State Manual on Educational Projects*.

The project was established in the fall of 1948, with a nucleus of representatives from the fifteen schools in the immediate Harrisburg area. So impressed with the importance of the work was the publisher that he placed a former city editor of *The Patriot*, C. Curtiss Demmy, in charge. After two planning meetings, the first fifteen correspondents, appointed by advisers of their respective schools, submitted the news stories which made up the first school page, which appeared October 13, 1948.

Letters were then sent to thirty other high schools, who joined the club and named pupil representatives within a week. Only the fifteen charter members and the thirty receiving letters were directly invited to join, but other schools, five, three, or one at a time, asked to be admitted and were welcomed. Some schools rotated the correspondence work among several correspondents. By the end of the first academic year, 110 schools and 150 correspondents were enrolled.

The first student page contained but a half-column of school news. In four weeks the students were filling a whole page, with copy to spare. The school news originally appeared in *The Evening News*, but swiftly spread to *The Patriot*. Since the first column appeared, *The Evening News* has carried some

JOURNALISM AND THE STUDENT PUBLICATION

school copy on every publication day. *The Patriot*, a morning paper, occasionally drops the school copy on Saturdays. One student turned in an eight-week total of 421 inches, and it is worth noting, incidentally, that she did not represent one of the city's three big high schools.

After submitting news to a school page daily for the school year, the student writers tackled a commencement supplement. The 12-page special section, with pictures and stories, ran in both papers, and included copy from 79 schools. Other special projects included:

1. Publicizing of a county-wide school essay contest.
2. Complete coverage of the Pennsylvania Scholastic Southern District music festival.
3. Complete coverage of all area forensic league contests, including the state finals.
4. Coverage of a State Tri-Hi-Y convention.
5. Coverage of a district YMCA-Hi-Y conference.
6. Coverage of a local Student Government Week.

In addition, many front-page stories, some of which were eventually carried by wire services, were turned in by students.

Correspondents are paid for their work at the paper's regular space rates, with bonus awards for feature or front-page stories. Monthly conferences are held where students hear talks by editorial and mechanical staff members of both papers, hold round-table discussions on news writing, and give talks on their own news-gathering experiences. A monthly bulletin is published for members, advisers, school principals, and school board presidents. Three news executives serve as a board to select a Story-of-the-Month, the winner's name to be announced in the bulletin, with a listing of the space-leaders for the month. Special conferences are held at which students are asked to bring with them their faculty advisers, their parents, and their school principals. Climaxing the year's activities is a correspondents' dinner-dance, at which prominent newspapermen and leaders in student journalism are speakers, and medals are presented to Story-of-the-Month winners and other outstanding correspondents.

The papers release student news in cobweb style, spreading out from the city's central schools, with schools closest to the city, understandably, receiving most frequent and most generous space allotments. Stories on the city schools, for example, appear as often as four times a week, while the news of a smaller, outlying school may appear but once or twice. Individual stories from the smaller schools are not cut, but fewer stories are run.

By-lines are awarded for stories, and representatives of the two papers make frequent visits to the schools to address assemblies and career conferences. Each correspondent carries a club identification card. The school pages are highlighted by heavy use of art—usually photographs of student activities.

STUDENT-PROFESSIONAL COÖPERATION

The papers' circulation staff has never used the school project as a selling point in soliciting subscribers, but both papers report a substantial and steady gain in circulation with adoption of the pages. Reader surveys demonstrate high readership among adults as well as among students. Advertisers have welcomed both the new readership and the new, special audience appeal.

Scholastic Press Groups

HIGH school journalists may expect to find both pleasure and the rewards of the best sort of competition in affiliation with one or all of the three nationwide scholastic press groups. Two of these—The Columbia Scholastic Press Association and the National Scholastic Press Association—open their rolls only to school publications. The third, the Quill and Scroll Society, emphasizes individual activity.

THE NATIONAL SCHOLASTIC PRESS ASSOCIATION

An outgrowth of the Central Interscholastic Press Association, formed on the University of Wisconsin campus in 1921, the National Scholastic Press Association has 3,000 member publications in the United States, Alaska, Canada, the Canal Zone, and overseas. It is now sponsored by the University of Minnesota, and its address is as follows: School of Journalism Building, University of Minnesota, Minneapolis 14, Minnesota.

NSPA membership entitles a school publication to a thorough criticism by professional journalists, who use elaborate scorebooks which in themselves prove helpful to staffs. Publications—newspapers, magazines, and yearbooks—are rated yearly. NSPA also sponsors a national student press conference each year, with professional journalists to address and advise student and adviser delegates; makes available specimens of model student publications through a loan service; publishes bulletins and booklets; provides special services for schools without trained journalism advisers. *Scholastic Editor*, a magazine published nine months of the academic year, is the official organ of the association. The Associated Collegiate Press is a NSPA affiliate.

THE COLUMBIA SCHOLASTIC PRESS ASSOCIATION

Organized at Columbia University in the fall of 1924, the Columbia Scholastic Press Association has more than 1,900 member publications. Attendance at the annual convention in 1950 was 3,500. The organization is open to newspapers, magazines, yearbooks of elementary, junior high school, senior high school, junior college, normal schools, and teachers colleges.

SCHOLASTIC PRESS GROUPS

Annual contests are held in various grades, and publications are criticized and rated. Individual awards are given for outstanding writing. Professional journalists and publishers speak and advise delegates at the annual convention on the campus of Columbia University. The Association publishes booklets and bulletins prepared by committees of faculty advisers. The official journal is the *School Press Review*, published eight times during the school year. It may be addressed at Columbia University, New York 27, New York.

THE QUILL AND SCROLL SOCIETY

Quill and Scroll, the International Honorary Society for High School Journalists, was organized in April, 1926, by a group of high school advisers who wanted to encourage and reward individual achievement in student journalism. The Society is connected with no school or university. Because chapters are widely scattered, no national convention is held. To be eligible for a charter, a high school must publish a newspaper, yearbook, or magazine considered of sufficient merit by Quill and Scroll's executive council. The address is as follows: Executive Secretary, Quill and Scroll Society, 339 East Chicago Avenue, Chicago 11, Illinois.

To be eligible for admission to a chapter, students must be of at least junior standing; be in the upper third of their class in general scholastic standing; have done superior work in some phase of journalism or "creative endeavor"; be recommended by a faculty adviser or committee; be approved by the executive secretary.

The Society provides a critical service, issues frequent publications, and conducts contests throughout the school year. *Quill and Scroll*, the Society's magazine, is published every other month during the school year. Annually the Society awards a \$500 scholarship to an outstanding high school journalist.

PROOFREADER'S MARKS

↖	Insert comma	²	Superscript (number specified)
ʼ	Insert apostrophe	₂	Subscript (number specified)
“ ”	Insert quotation marks	#	Insert space
○	Insert period	ℓ#	Hair space between letters
⋮	Insert colon	↓	Push down space
;/	Insert semicolon	⌊	Move to left
?/	Insert question mark	⌋	Move to right
=/	Insert hyphen	⌋	Lower
—	One-em dash	⌋	Elevate
—	Two-em dash	×	Broken letter
—	En dash	ˆ	Ligature (Æsop)
⋯	Ellipsis (If preceded by a period there will be 4 dots.)	Ⓢ	Spell out (U.S.)
✂	Delete	stet	Let it stand (some-day)
⊂	Close up	wf	Wrong font
⊃	Delete and close up	bf	Set in boldface type
⊄	Reverse; upside-down	rom	Set in (roman) type
^	Insert (caret)	ital	Set in italic type
¶	Paragraph	sc	Small capitals
no ¶	No paragraph; run in	cap	Capitals
tr	Transpose (thief, only is)	lc	Set in lower case
=	Align	ld>	Insert lead between lines

The American College Dictionary,
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Basic Glossary of Newspaper Terminology

The following newspaper terms are among those which will be most commonly encountered by the student.

- ad: an advertisement. ✓
- add: an addition to a story. ✓
- advance: story of an event to take place in future. ✓
- agate: a type size, 5½ points.
- agate line: a unit of measurement for advertisements; 14 agate lines equal one column inch.
- A.M.: a morning newspaper.
- angle: the aspect stressed in a story. ✓
- A.P.: Associated Press. ✓
- art: newspaper illustrations. ✓
- assignment: a task assigned to a reporter. ✓
- astonisher: an exclamation point. ✓
- bank: any deck of a headline which follows the top deck. Also, a table on which is placed type that has been set. ✓
- banner: a large headline across the top of the page; also called a "streamer." ✓
- beat: a reporter's assigned territory; also an exclusive story. ✓
- b.f.: boldface or blackface type, also called "full face."
- blotter: record of arrests kept at the police station.
- body type: type in which the body of news stories (except heads) is usually set. Usually 8 point.
- boil: to cut or condense a story. Also boil down.
- boiler plate: material from syndicate in plate form (mat or stereotype).
- box: material, generally a short item, enclosed in a box (rules on all four sides).
- box head: a headline enclosed in a box.
- break: a story "breaks" when it becomes known for publication.
- breakover: *see* jump.
- bull dog: an early edition, generally carrying mostly time copy and rewrites of previous stories.
- bulletin: important but brief last-minute news on a running story. (Not to be confused with "flash.")
- by-line: the author's name, printed usually at the beginning of the story.
- canned copy: *see* handout.
- caps: short for capitals. Also called "upper case."
- caption: the headline over a cut.
- center spread: *see* double truck.
- chase: metal frame for holding a page of type.
- city room: the newsroom of a paper.
- clean copy: copy which is relatively free from errors or corrections.
- clip: newspaper clipping.
- clip sheet: publicity prepared and offered in printed-sheet form.
- column inch: a unit of space measurement. A column inch is one column wide by one inch deep; a space two columns wide by one inch deep equals two column inches; two columns by two inches deep equals four column inches, and so on.
- column rule: a vertical line used to separate columns.
- composing room: the room in which type is set and made ready for printing.
- condensed type: a style of type which is narrow and crowded.
- copy: all material to be printed—written stories, advertising and illustrations.

GLOSSARY

- copy cutter: a composing-room employee who cuts up stories and distributes them to different machines for rapid setting.
- copy desk: the desk where copy is edited and headlined.
- copy editor: one who edits a story. Also "copyreader."
- cover: to collect the information and write the story.
- credit: a line acknowledging the source of a story or picture.
- cub: a beginning reporter.
- crossline: a headline deck composed of a single line.
- cut: an etching or engraving of a picture on metal or other material for purposes of printing. Sometimes the picture itself, as printed, is called a "cut." To "cut" a story is to shorten it.
- cutlines: description printed under an illustration.
- dash: a short line or other separating device used between paragraphs of a story or decks of a headline.
- date line: the date and point of origin at the beginning of a story from out of town. Also the publication date at the top of each newspaper page.
- deadline: the final moment when a story can be accepted or when an edition must go to press.
- deck: a component part of a headline.
- dirty copy: copy containing many errors or corrections.
- display type: large or bold type, usually in advertising.
- dog watch: the late shift on an evening paper, the early shift on a morning paper. (See lobster trick.)
- dope story: an opinion story, usually by-lined.
- double truck: two pages facing each other, made up as a single unit. (See center spread.)
- down style: minimum use of capital letters and use of short-form spellings and abbreviations. (Opposite of "up style.")
- dress: the paper's style of make-up, including style of type and headlines. (See format.)
- drop head: a head following a streamer and on the same story.
- drop lines: style of headline, sometimes called "staggered" or "stair-stepped."
- dummy: a diagram of a page layout to show position of stories, heads, illustrations, and advertisements.
- dupe: a carbon copy of a story. Also refers to the duplication of a story in the same edition of the paper.
- ears: small boxes at the top of a page, for example at either side of the nameplate or flag, carrying short announcements on the weather, contents of the paper, etc.
- edition: a run of the press during any one day. Examples, "Home Edition," "Mail Edition," "Final Edition."
- editorialize: to inject the writer's opinion into a news story.
- em: a measurement of type, the square of any given size of type.
- en: one half an em.
- exchanges: copies of other papers in exchange for your own.
- exclusive: a story published exclusively by one paper.
- extra: a special edition published to carry an important news break.
- feature: a feature story is a story not written from the spot news angle, but timely and newsworthy because of the human interest or informative angle. The feature of a news story is the angle which is stressed in the lead. To feature a story or illustration is to give it prominent display in the paper.
- filler: short items prepared and typeset in advance to fill out space at ends of columns. Sometimes used in reference to any copy prepared and set in advance for use any time. (See time copy.)
- Five W's: who, what, where, when, why. (Also How and Who Says So.)
- flag: the title of the paper appearing on page 1. Also called "nameplate." (Not to be confused with "masthead.")
- flash: a brief message (usually telegraphic or on the teletypes) giving the first news of an event, later followed by more complete details. (Not to be confused with "bulletin.")
- flimsy: thin paper used for making carbon copies.
- flush: type set even with margins.
- flush left head: an informal type of a headline set flush against the left-hand column rule, but not reaching all the way to the right-hand rule.

GLOSSARY

- fold: place where the newspaper page is folded in half.
- folio: a page or a page number.
- follow-up: (sometimes "foll") a story giving subsequent developments of a story which has been printed earlier.
- font: the complete assortment of a style of type.
- form: when the chase has been filled with type and locked it is called a "page form."
- format: the general appearance of a publication including type style, arrangement of type and cuts, size of page, quality of paper and so on. (*See dress.*)
- future book: a record of future assignments kept by an editor.
- f.y.i.: for your information.
- galley: a metal tray with sides for holding type when it is set.
- galley proof: an imprint on paper of the type in a galley made for the purpose of correcting errors.
- ghost: a writer who produces material to be run under some other person's by-line.
- guideline: a short descriptive line placed at the beginning of a piece of copy to identify it throughout the mechanical processing.
- half-tone: a method of transferring a photograph to metal through a screen, and by subsequent engraving. Sometimes the term is applied to the engraving itself. (Not to be confused with "line cut.")
- handout: a publicity statement. (*See canned copy.*)
- hanging indentation: a style of headline or outline where the first line is followed by lines that are set in from the left-hand margin. Also called "hanging indent."
- head: short for headline.
- hell box: a box to hold discarded type.
- hold for release: written on a piece of copy to be set and held for later instructions on printing date.
- h.t.k.: head to come. On a piece of copy sent to the composing room this specifies that the head will be written and sent down later. Sometimes written "Hed to Cum."
- hole: an unfilled space on a page.
- indent: instruction to compositor to set copy a specified distance from the margin.
- I.N.S.: International News Service.
- Insert: copy to be inserted in a story already written or set.
- inverted pyramid: descriptive of a style of setting headlines.
- itals: short for italics.
- jump: the continuation of a story to another column or another page. (*See break.*)
- jump head: Head written to identify the continuation or jump of a story.
- justify: to space type so that all lines come out even at the margins.
- kill: to destroy a story or part of a story.
- label: a head which lacks a verb to make it a true headline.
- layout: the position of the material on the page or, in the case of advertising, within the individual advertisement.
- l.c.: lower case letters, small letters as distinguished from capitals. The designation u. & l.c. or c. & l.c. means set in capitals and small letters.
- lead (pronounced *lead*): the beginning of a story. Also used to designate the most important story of the day or on a particular page.
- lead (pronounced *led*): a thin metal strip used for spacing out between lines of type. To "lead out" a story means to space the type to fill a given depth.
- library: files of reference material, including books, clippings, photographs, and so on. (*See morgue.*)
- lobster trick: *see dog watch.*
- make over: to rearrange a page or pages to better the appearance or accommodate new material.
- make-ready: final preparation of the page form for stereotyping or printing.
- make-up: the placement of type, engravings and so on in the page form.
- masthead: a box, ruled or unruled, on the editorial page, giving information about the paper, including statement of ownership, subscription rates, and sometimes names of editors. (Not to be confused with "nameplate" or "flag.")
- mat or matrix: a mold for making a stereotype; that is, for casting molten metal into type. The mat of a page is made of papier-mâché. In the linotype machine and the Ludlow machine the mat is made of brass.
- morgue: *see library.*
- must: written on a piece of copy to indicate that it must be used.

GLOSSARY

- \ nameplate: *see* flag. (Not to be confused with "masthead.")
- obit: obituary.
- overline: the caption over a cut.
- overset: material which has been set but for which there is no room in the paper.
- personal: a brief news item about a person.
- pl, or pied: type which has been hopelessly jumbled.
- \ pica: a unit of type measurement. Pica type is twelve-point type, about one-sixth of an inch high.
- play up: to feature an angle in a story, or to give the story itself prominence in the paper.
- \ point: a unit of measurement. There are 72 points to the inch.
- P.M.: afternoon newspaper.
- puff: a publicity item disguised as a news story.
- precede: explanatory material preceding a story, usually an editor's note introducing the author, or explaining something unusual about how the story was obtained.
- police blotter: *see* blotter.
- \ proof: an inked impression of type or cuts taken on paper for the purpose of checking and correcting errors. (*See* galley and galley proof.) Sometimes a page proof is also taken.
- pull a proof: make a proof.
- quotes: a direct quotation. Also used to designate quotation marks.
- railroad: to rush copy through without editing, or to print without proofing.
- release: instruction to print a story held for publication.
- replate: to make over a page after an edition has gone to press. Usually done with page 1 for an extra. ("Replate" means to make a new stereotype.)
- rim: the outer edge of the horseshoe-shaped copy desk where the copy readers sit; the chief copy editor sits in the slot, and is called the slot man.
- rule: a strip of metal type-high which prints a line. (*See* column rule.)
- run: a reporter's regular run or beat.
- \ scoop: an exclusive story. (*See* beat.) Scoop is rarely used; beat is preferred.
- slot: the place on the copy desk where the chief copy editor sits.
- \ slug: an identifying notation on a story. (*See* guideline.) A line of type is also called a slug.
- split page: the first page of the second section of the paper.
- \ stet: Latin for "Let it stand." Generally used to designate the restoration of material which has been marked or edited out of copy.
- standing ads, heads, or boxes: type which has been used and held to be used again and again is designated as "standing."
- stick: a typeholder; a measure equaling two inches. The frequent instruction to "write a couple of sticks," means to write a story about four inches long when set in type.
- stone: the table, now usually metal, on which the type for the page is assembled.
- streamer: *see* banner.
- \ subhead: a short one-line head, usually bold-face or italic inserted in a long story to break up masses of type. (Not to be confused with "bank.")
- take: each section of a story as it is written or sent down to be set is referred to as "a take." When time is short and speed essential, "takes" may be a single paragraph, or sometimes a single sentence, followed by the others.
- \ 30: end of story. Usually, however, the designation is #.
- time copy: material prepared in advance to be run any time.
- tombstones: two headlines (usually one column) of the same type style and size appearing side by side.
- upper case: capital letters.
- \ up style: lavish use of capitals, long-form spellings, etc., the opposite of "down style."
- underline: descriptive lines under a cut. (*See* cutlines.)
- U.P.: United Press.
- tight paper: an edition in which the large volume of advertising severely limits the space for news.
- wirephoto: a photograph transmitted by wire.
- \ yellow journalism: sensational journalism.

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DARIEN BOOK AID PLAN, INC.
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